

# Amateur Photographer

APOLY  
2021

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Don't forget to enter your best portrait photos into  
**Amateur Photographer of the Year 2021**

**PREMIUM EDITION**  
AUGUST 2021

Passionate about photography since 1884

**INSIDE**  
32-page  
pull-out  
guide



- **PORTABLE LIGHT**  
How to use battery flash for portraits on location
- **MODEL BEHAVIOUR**  
The do's and don'ts of working with models



## Cecil Beaton

The story behind his iconic Queen's Coronation portrait

## Vijat Mohindra

The go-to photographer for young Hollywood celebs

## Portrait lenses

Choosing the right lens can elevate your people pictures

# Portrait special

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**PLUS**

## Simply natural

What can be achieved with just one lens and a reflector



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It has been a tough year for portrait photographers, but with Covid restrictions easing there is huge pent-up desire to get back behind the camera. Portraiture offers more opportunity than most genres to create your own style and this week we present a wide variety of different approaches to capturing our fellow homo sapiens – from the classic documentary style of Kevin O'Farrell's

project on Irish boat-builders to Vijat Mohindra's outrageously camp portraits of young Hollywood celebrities. We've got tips on shooting outdoors in natural light, and on using portable battery flash on location; we offer advice on working with models and we recommend a selection of lenses that are ideal for portrait photography. I hope that you'll be inspired enough to shoot some portraits yourself and enter them into the next round of APOY. Details are on page 64. **Nigel Atherton, Editor**

**If you'd like to see your words or pictures published in Amateur Photographer, here's how:**

**SOMETHING TO SAY?** Write to us at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk) with your letters, opinion columns (max 500 words) or article suggestions.

**PICTURES SEND** us a link to your website or gallery, or attach a set of low-res sample images (up to a total of 5MB) to [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk).

**JOIN US ONLINE** Post your pictures into our Flickr, Facebook, Twitter or Instagram communities.

**Amateur Photographer** [amateurphotographer.co.uk](http://amateurphotographer.co.uk)

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## This week's cover image

Our cover photo is by Daniel Carson, of model Jasmine Tovey (Instagram @jasminetovey). Read our interview with Daniel on page 40

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## This week in 1929

### TREASURES FROM THE HULTON ARCHIVE

#### Service Please by Fox Photos

Joey the crane at Kew Gardens gets a snack from the canteen, July 1929. A well-known personality of Kew, Joey the Stanley Crane led an eventful life. The Journal of the Kew Guild describes events such as losing a toe in a lawn mower accident, defending other cranes from a geese attack, and last but by no means least, a love affair with a Demoiselle Crane, whose affections he won having defeated a rival. Even Joey's death was anything but mundane – he fell through thin ice in January 1935, a story so tragic it even made the local papers.

The Getty Images Hulton Archive is one of the world's great cultural resources. Tracing its origins to the founding of the London Stereoscopic Company in 1854, today it houses more than 80 million images spanning the birth of photography to the digital age. Explore it at [www.gettyimages.com](http://www.gettyimages.com).



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# It's good to share

Our favourite photos posted by readers on our social media channels this week

## AP picture of the week

### Kate at Half Moon Bay by Mick Dodds

Canon EOS 5D Mark IV, EF24-105mm F/4L IS USM, 1/500sec at f/5, ISO 100

'This image was my first collaboration with a bunch of friends and only the fourth time I had done a model shoot,' says Mick, who lives in Melbourne, Australia, but used to live in Jersey. 'Half Moon Bay, in Victoria, Australia, is a popular place to visit and take photos. I wanted to try something different for this shoot so the night before I went to a local art suppliers and bought a few different colours of fabric, which I imagined would look amazing to flow during a breezy day.' Mick was right – the red and orange fabric perfectly complements the blue sky, provides a visual frame for Kate's face, and adds an element of mystery. Mick has been a keen landscapes and wildlife photographer for 30 years. 'I always considered myself too shy to do portrait shoots but at the end of 2018 I decided to bite the bullet and push myself to take part in some creative collaboration shoots with models. In doing so I found a new passion and love for photography.'

## #appicoftheweek

## Win! PermaJet PROFESSIONAL INK-JET MEDIA

Each week we choose our favourite picture on Facebook, Instagram, Flickr or Twitter using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper\*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.







## We also liked...



### Patience by Craig Pearson

Canon EOS RP, EF 50mm f/1.4  
with Meike adapter, 1/4000sec  
at f/1.4, ISO 200

'I used to shoot wildlife but moved on to portraiture in 2019 as I like the satisfaction I get from making models happy with my work,' says Craig, who lives in St Helens in the North West. 'Obviously I have had a long break due to Covid. This portrait was taken in Blackpool as part of the @ij\_collabs network event. It's a collective of photographers, models and MUA's in the North West who meet up to create content. The model, Ainara, was a natural and made this shot and many more possible.' Find Craig on Instagram as @shiftnaps and Ainara at @ainaraiturbee.







## Meghan by Daniel Taylor

Canon EOS 5D Mark III, EF 100mm f/2.8L, 1/125sec at f/3.5, ISO 250

Daniel Taylor is an archive producer on television documentaries, based in Edinburgh. 'For this shoot I planned to use strobes and had a particular lighting set-up prepared, but on the day the studio trigger was missing, so I had no way to fire the lights. Agitated and annoyed, I considered cancelling the shoot but then I saw the large window at the end of the studio and thought "Let's try this out and see what we get". As we started shooting, I realised what an opportunity the lost trigger had presented.

Both Meghan and I agreed that there was something special about the available soft light that, combined with her brilliant sense of drama, charisma and talent, gave us this cracker. It's obviously "Marilyn" inspired but I really think Meghan was able to make it her own. This shoot taught me that when things don't go to plan just trust your resourcefulness, imagination and use what you have to hand.' There is a lesson for us all in Daniel's great anecdote.

Daniel is on Instagram @danieltaylorphotographyuk. Meghan is at @meghanframpton and her agency is @tartanmodels.

## Epichead by Petr Phan

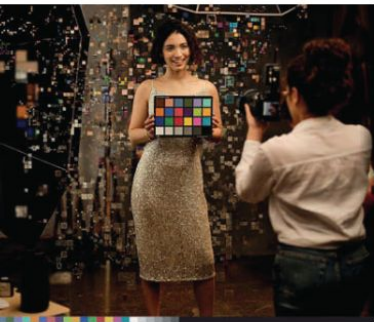
Nikon D3300, 18-55mm, 1/100sec, f/5.6

Petr is a 28-year-old photographer and retoucher from the Czech Republic, who has been taking pictures creatively since he was 15. 'I started with a Sony Ericsson K800i mobile phone and working in the free Gimp editing program to develop my abilities,' he says. 'Today I use the Nikon D3300 with the kit lens but in my opinion it is not the camera that matters but who is taking the pictures. Nowadays I'm mostly engaged in surreal photography, thematic photo montages and glamour. For this shot the model was added to a background provided by shivamcreation02 at DeviantArt.com.' Petr is on Instagram: @petr\_phan\_photo\_graphic.




Want to see your pictures here? Share them with our Flickr, Instagram, Twitter, or Facebook communities using the hashtag #apcoftheweek. Or email your best shot to us at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk). See page 3 for how to find us.






## X-Rite products rebranded as Calibrite

 Colour management specialist X-Rite, which produces ColorChecker calibration targets along with the i1Display and i1 Studio screen profiling devices, has rebranded as Calibrite through a new partnership. 'Calibrite was formed by a group of passionate investors who worked with X-Rite in the photo and video markets for more than 20 years,' explained the company. 'Calibrite will continue to provide industry-leading solutions for photographers, filmmakers, designers, and content creators who demand the very best tools for working with colour.'




## Pulitzer Prize-winning photojournalist killed

 We're sad to report that Reuters photojournalist and Pulitzer Prize-winner Danish Siddiqui, has been killed while on assignment in Afghanistan. Siddiqui was ambushed by Taliban militants while travelling with a convoy of Afghan government forces. 'Danish was an outstanding journalist, a devoted husband and father, and a much-loved colleague,' said Reuters. 'Our thoughts are with his family at this terrible time.'



The all-new Pentax 16-50mm lens promises improved autofocus speed

## New Pentax 16-50mm f/2.8 for APS-C DSLRs


 RICOH Imaging has released a premium large aperture standard zoom for APS-C DSLRs, that's designed to complement its recent K-3 Mark III.

The HD Pentax-DA★16-50mm F2.8ED PLM AW isn't simply a refresh of the firm's existing 16-50mm f/2.8 from 2007, but instead is built around a new 16-element, 10-group optical formula. It also gains a built-in electromagnetic aperture control that claims to provide more precise exposure, but limits its compatibility to use on more recent

cameras launched since mid-2013.

Ricoh says the lens has been designed with future high-resolution image sensors in mind, with considerably improved optics compared to its predecessor. Autofocus is driven by a pulse motor and promises improved speed thanks to the use of a lightweight focus group. Minimum focus distance is 30cm, and the lens accepts 77mm filters. It is however a sizeable optic, at 117mm in length, 84mm in diameter and 712g. It's very pricey too, being available to pre-order now for £1,499.

## MPB announces Hall of Fame nominees

 USED gear specialist MPB has announced its nominees for The Photo and Video Kit Hall of Fame 2021. MPB is calling on the public to pick the top kit across five categories; each voter is in with a chance to win a Hasselblad 500C/M and other prizes. Categories and nominees are below.

**Classic** 'A benchmark for quality... perfect for anyone looking to get into photography': Canon EOS 5D Mark III, Nikon D750, Sony A7R II, Canon EF 35mm f/1.4 L USM, Sony FE 24-105mm f/4 G OSS.

**Game Changer** 'Disrupted the field by ushering in new technology, expanding product capabilities or making quality more accessible': DJI Mavic 2 Pro, Sony A7S, Sony A7, Nikon Z 6, Sony A1.

**Road Tested** 'The workhorses of kit... these nominees deliver time and again': Canon EOS 5D Mark IV, Sony A7R III, Nikon D5, Nikon D850, Canon EF 24-105mm f/4 L IS USM.

**Trendsetter** 'Shapes conversation about how it looks as well as the images it captures': Fujifilm X-Pro 3, Fujifilm X100V, Leica M10-R, Sony A7 III, Olympus PEN F.



The Canon EOS 5D Mark III, one of the nominees

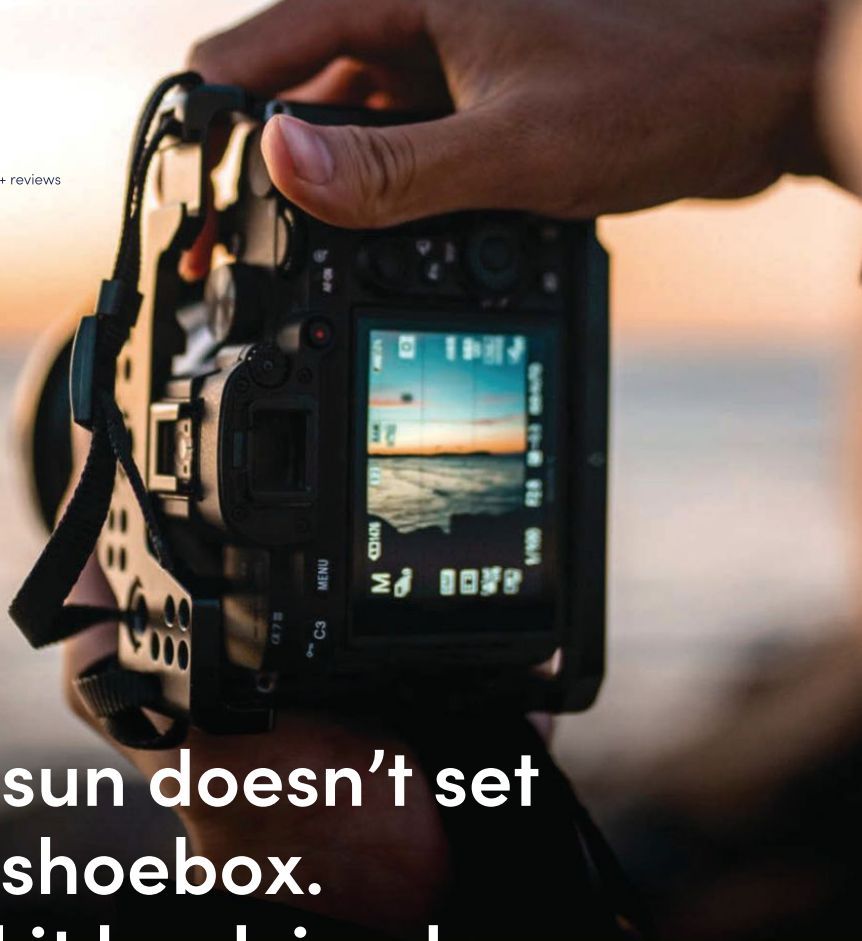
**Iconic** 'The crème de la crème of photo kit... symbols of quality and inspiration': Leica M6, Hasselblad 501C, Leica M10 Monochrom, Rolleiflex 2.8 FX, Nikon FM2.

The voting closes on 6 August and the winners will be announced on World Photography Day on 19 August. Vote for your choices at [kithalloffame.com](http://kithalloffame.com).



Rated 'Excellent'

4.9/5 based on 10,000+ reviews



# The sun doesn't set in a shoebox. Put kit back in play.

In the UK, research shows **more than half of photographers and videographers have kit they haven't used in two years**. Every single hidden-away camera and forgotten lens has potential. And that's why MPB is here.

Do you have any kit you haven't used in years? Sell directly to MPB. Or trade in the kit you have for the kit you want. MPB makes it easy to free up funds. We'll give your setup a whole new life. Find out how much you could get for your kit with a free instant quote. MPB will pick up your kit for free and pay you within days. Plus, you get free delivery on any used kit you buy in exchange.

Research conducted by Opinium on behalf of MPB between 17-21st December 2020, among a sample of 4,000 professional camera kit owners in the UK, US and EU.



**Sell your photo and video kit to MPB.**

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## Recently listed products<sup>Δ</sup> at [wex.co.uk/used](https://www.wex.co.uk/used)

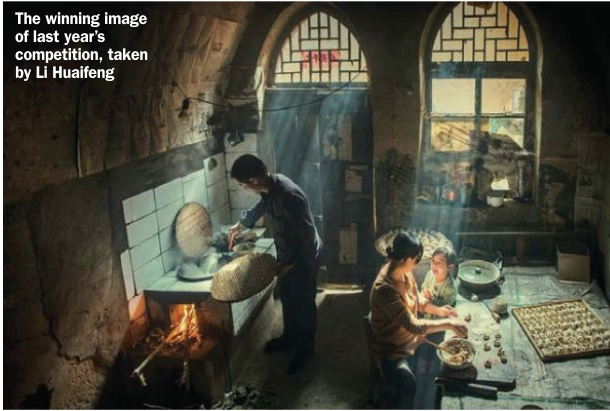
Used item	Condition	Price**
Nikon D850 Body	9 Excellent	£1,989
Canon EOS 5D Mark IV Body	9 Excellent	£1,854
Sony A7 III Body	9 Excellent	£1,342
Nikon 24-85mm f2.8-4 D AF Lens	9- Very Good	£213
Canon EF 24-105mm f4 L IS USM Lens	9 Excellent	£392
Sony FE 70-200mm f4 G OSS Lens	9 Excellent	£855

T&C's: E. & O. E. \*Online stock only. ΔProducts listed are correct at time of going press, goods subject to availability. \*\*Prices subject to change. \*Some items are excluded from our 30-day returns policy. Software, memory cards, DVDs can only be returned if still sealed, unless they are deemed to be faulty. Any other items must be returned in an 'as new condition', with no damage to the packaging. If the item has obviously been used you may only be offered a partial refund. Proof of purchase must be supplied. Further T&Cs apply, visit [wex.co.uk/terms](https://www.wex.co.uk/terms) for more details. \*Except those classed as for 'spares only'. Wex Photo Video is a trading name of Warehouse Express Limited (Company Registration Number: 03366976). Registered in England & Wales. Registered Office: 13 Frensham Road, Norwich, Norfolk, NR5 2BT, United Kingdom. VAT Number: 108237432. © Warehouse Express Limited 2021.

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The winning image of last year's competition, taken by Li Hualfeng



## Food POTY contest now open for entries

THE 2022 round of Pink Lady Food Photographer of the Year competition is now open for entries. The contest, which has grown into the biggest food-photography competition in the world, attracted some 10,000 entries from more than 70 countries in the 2021 round, and now features more than 25 categories.

'During my years as a judge, then as chairman of the judges, I've watched the awards grow into one of the most important and much-loved photographic competitions in the world,' says noted food photographer David Loftus, chair of

judges. 'Every year, more amateurs and professionals, young and old, compete against each other anonymously, making it truly universal and democratic; anyone with a talent can win.'

This year sees the introduction of regional awards as an additional celebration of winners from around the world. The 2022 winner of The Claire Aho Award for Women Photographers, launched last year in memory of Finland's greatest woman photographer, will receive a trip to Finland courtesy of VisitFinland. Full entry details at [www.pinkladyfoodphotographeroftheyear.com](http://www.pinkladyfoodphotographeroftheyear.com).

## DxO PureRAW program gets an update

DxO LABS has released version 1.2 of its innovative raw pre-converter, DxO PureRAW. The software now supports five new cameras – the Fujifilm GFX100S, the Hasselblad X1D II 50C, the Leica CL and TL2, and the Sony Alpha 1. In addition, DxO PureRAW will now also support 26 new lenses.

'DxO PureRAW automatically scrubs raw images of the residual defects, including distortion, unwanted vignetting, chromatic aberrations, and a lack of sharpness, produced by even the best lenses available,' said the company. Users may then retouch and edit their images as they would normally in their preferred image editor, such as Photoshop or Lightroom.

DxO PureRAW 1.2 for Windows and



MacOS is now available for download from the DxO website for £115 (simply go to [shop.dxo.com](http://shop.dxo.com)). A free 30-day trial version is also available.

## Books & exhibitions

The latest and best books and exhibitions from the world of photography



### Portrait of a Town

Until 3 October 2021, The Granary Gallery, The Maltings, Berwick-upon-Tweed

Father and son photojournalism team David and Ian Smith have captured the friendships, characters and trades of Berwick-upon-Tweed across six decades.

The images shown in the exhibition depict life as happy and joyful, especially so when typically life in northern England and Scotland was often characterised as 'grim'.

Here we see smiles and laughter across the town's population, starting in 1951 and ending in 2012.

It's well worth a visit to see both how a town, but also a documentary body of work, changes over a significant length of time. For those not able to get to the exhibition in person, an online version can also be viewed at [photocentreberwick.co.uk](http://photocentreberwick.co.uk).

### Her Majesty: A Photographic History 1926-Today

£50, Taschen, hardcover, 368 pages, ISBN: 9783836584685



Carrying out her duty for more than six decades, the UK's longest-reigning monarch has been photographed by a veritable who's who of portrait photographers over that time.

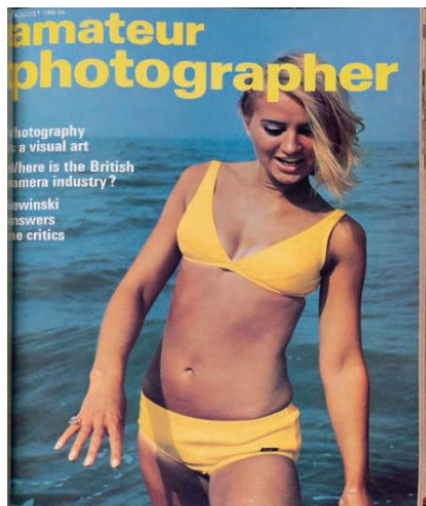
The book spans the Queen's early years right through to her most recent state tours and ceremonies. There's everything here from coming of age during World War II, marriage, motherhood and coronation and her encounters with famous cultural and political icons of the time.

Among the photographic heavyweights you'll find in this tome are Lord Snowdon, Dorothy Wilding, Patrick Lichfield, Annie Leibovitz, Rankin and Cecil Beaton.

You can turn to page 98 to find out more about Cecil Beaton's well-known picture of the coronation.

# From the archive

Nigel Atherton looks back at past AP issues

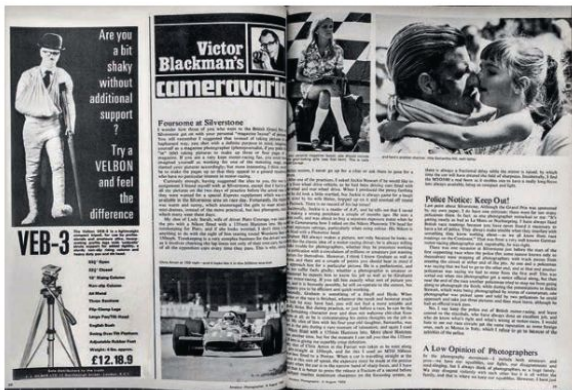


1 Aug 1969

LEGENDARY society photographer Cecil Beaton took a kicking this week in an extended opinion piece by respected portraitist Jorge Lewinski. Having faced a backlash for previously describing the Royals' favourite (whose iconic coronation image you can see on page 50 of this issue) as a 'superficial and trivial portraitist' he doubled down over four pages to explain his reasoning, illustrated with his own portraits. Beaton's portraiture, he said, was 'lightweight and decorative, with his subjects more often than not merely extremely pleasant to look at. Thus it is quite understandable that his photographs should be so readily accepted – one might say lapped up – by the general public. The general public always prefers the glittering half-truth to the reality.' He continued: 'Should not a serious photographer strive for more than just flattery?' To underline his point he compared Beaton with a photographer whose work he did admire. 'Just take his book and one of Bill Brandt's as a comparison. One senses immediately (or at least I do) that Brandt's people are somehow revealed in spite of themselves. It seems that Brandt does not care very much whether the sitters like their pictures or not, as long as the final image penetrates the personality.' One wonders what Lewinski made of Victor Blackman's heart-warming candid of racing driver Graham Hill enjoying an affectionate moment with his young daughter. Blackman was recounting his weekend at the British Grand Prix and described the elements required for a successful feature layout. 'Always include some good-looking girls' he said, in his caption to his picture of Lady Sarah Courage. George Hughes, meanwhile, pondered what had happened to the UK camera industry and offered his advice for its revival. Clearly no one was listening.



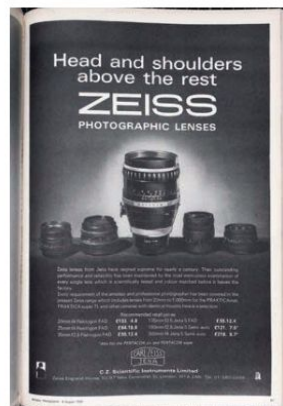
Lewinski's article criticising the superficiality of Beaton's portraits was illustrated by his own portraits, which included Francis Bacon, Cleo Laine and Ann Jones



Victor Blackman shot Graham Hill with his daughter at the British Grand Prix



The UK camera industry was in decline



Zeiss lenses from £55.12.4 (£975 today)

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# Technique HOW TO USE PORTABLE BATTERY FLASH

The sun light was visually weak, so I used an Elinchrom battery flash with an 18cm reflector and a LEE Filters 775 Soft Amber Key 2 warming gel with combined frost diffusion to simulate the setting sun, which had been flagged from the model with a Sunbounce Pro 6x4ft reflector panel



## KIT LIST

### ◀ Elinchrom ELB 500 TTL

The ELB 500 TTL compact and lightweight head with 18cm Q-mount reflector and Manfrotto Multiclips to hold lighting gels in place. Perfect with a carbon fibre light stand.



### ◀ Namgrip LS-255C carbon fibre light stand

Weighing in at 550g and a shade under 500mm long, this will cope with lightweight battery flash kit, especially those with a remote pack for ballast.





## Ian Pack

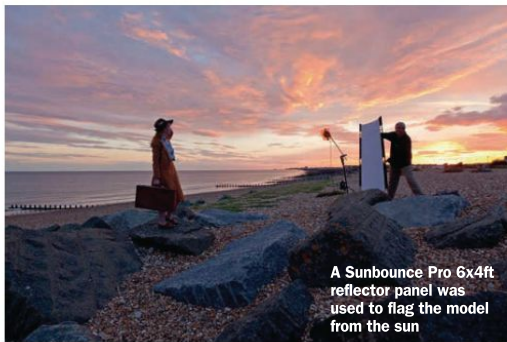
Ian is a seasoned photographer based in Sussex. He works across a number of industries and runs a creative studio. To see his work, visit [www.winephotos.uk](http://www.winephotos.uk) or Instagram [@packs.hacks](https://www.instagram.com/packs.hacks).

# Lights on the go

Get to grips with portable battery flash on location. **Ian Pack** is your guide

**S**ince the invention of the electronic flash tube in the 1930s by Harold Eugene Edgerton, photographers have largely been dependent on working with flash where there's an AC mains supply.

Portable battery flashes or strobes have been around for many years, with Quantum and Norman leading the field. Working with flash outdoors and on location was popularised by



A Sunbounce Pro 6x4ft reflector panel was used to flag the model from the sun

## ◀ LEE Filters Master Location gel kit 300x250mm

As lighting accessories go, this relatively inexpensive gel kit has all the essential colour correction, diffusion, and colour effects gels in one convenient pouch.



## ◀ Pixapro CTT1600 TTL and ST-IV trigger

600Ws enables photographers to work in bright sun with wider lens apertures. The ST-IV trigger has a facility to lock TTL exposure to Manual.



## ◀ Peli 1535 Air Case

The airline carry-on sized Peli 1535 Air Case is ideal for protecting and transporting precious camera and battery lighting gear. It offers protection from the elements and the rigours of location photography.



# Technique HOW TO USE PORTABLE BATTERY FLASH

➤ US-based newspaper photographer David Hobby when he began blogging about his photographs, creating lighting diagrams and talking about how the images were created on his Strobist blog. This inspired many photographers to light outdoors and on location.

High-speed sync and lithium-ion battery technology have revolutionised portable flash and there is a wide choice of outdoor battery flashes available, with the power of the units ranging from 100Ws of energy up to 1200Ws. Portable battery flashes come in two forms: the mono bloc where the flash, electronics, battery, and receiver are contained in one unit; or the head and power pack where a separate flash head receives power from a separate pack which contains the receiver, battery, and electronics. Prices vary from around £250 for a 200Ws TTL system flash to over £10,000 for high-end kits! Some online retailers offer a 'try before you buy' facility and there are many camera shops you can visit to handle gear before buying.

## Flash triggers

Portable flashes are triggered by radio transmitters which 'talk' to the camera exposure system. Each camera manufacturer has their own proprietary system for TTL (Through The Lens) flash exposure calculation so it's essential that you buy the correct trigger for your camera system. Most battery flash systems intended for outdoor use enable the photographer to calculate flash exposure relative to the ambient light ➤



## IAN'S TOP TIPS FOR LOCATION LIGHTING



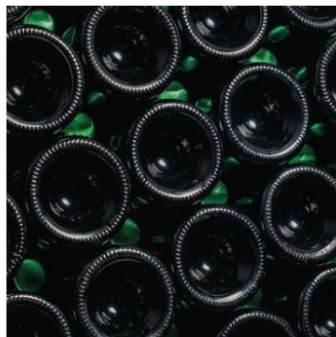
### Underexpose background

When shooting my initial exposure checks I will slightly underexpose the background. The amount of underexposure will depend on the tonality or brightness of the scene. With a darker background, the foreground will pop and add depth to the photo.



### Buy a dummy

I am an advocate of testing light modifiers/shapers, practising ideas and techniques whenever possible. Willing models are not always available, so I use Fred. Fred gives consistency, enabling me to see the quality, quantity and colour of light.



### Go unplugged

Working on location with battery flash is liberating. Here I worked in a winery cellar with little space and no mains electricity. A flash with beauty dish and shower cap diffuser on a carbon fibre light stand enabled me to position the battery flash with ease.





## Why it works

◀ Shallow depth of field (DoF) draws the eye to the subject and reduces background distractions. This portrait was shot in a relatively short time with a Canon EF 85mm f/1.8 prime lens on a Canon EOS 5D Mark II. I set the aperture to f/3.2, shutter speed to 1/1000sec and a low ISO of 160, with daylight white balance. As time was short I set the camera to aperture priority mode and the flash to TTL. The flash was a Pixapro PIKA200 with 48cm beauty dish octa modifier triggered with an ST-III trigger. To darken the busy garden background I dialled in minus 1.66 stops of camera exposure compensation, with no power increase or reduction on the flash.

Using a relatively shallow aperture gave depth of field from the tip of the subject's nose, throwing his ears and background out of focus. By positioning the battery flash about one metre away and 40cm or so above and to camera right, 45° down has given sufficient shadow for definition and eliminated any specular reflection from the gentleman's spectacles. The modifier was centred on the subject for optimum illumination.

The raw image was processed in Adobe Photoshop and graded using LUT. I then used black & white



adjustment layers to reduce saturation. A garden building to the right of the frame was removed by painting into a new adjustment layer.

All the gear used for this image was carried in the Think Tank Photo Urban Disguise 40 shoulder bag, which then provided stability at the base of the light stand.



### Drag the shutter

Using a shutter speed longer than 1/60sec is known as 'dragging the shutter'. Combining a slow shutter speed with flash in a dark environment allows movement to be recorded as a blur. For this image I set the exposure to 1/5sec at f/6.3, ISO 250.



### Freeze action

A more powerful battery flash enables you to freeze action with a short flash duration. The 600Ws flash (used at a safe distance) for this photo was aimed from below the subject to light his face under the helmet. Exposure was set to 1/1000sec at f/7.1, ISO 100.

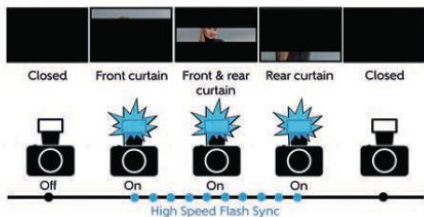


### Brighten a dull day

Even a dull day can be made brighter by using a battery flash. The colours in this shot without flash and reflected light were dull and lacked impact. I decided to lift the image by using a 65cm 16-sided soft box as it brightens and saturates the colours.

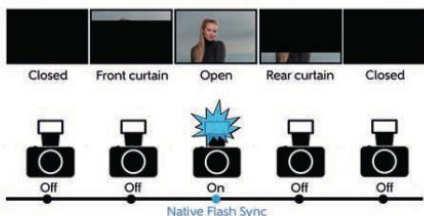
# Technique HOW TO USE PORTABLE BATTERY FLASH

## Fast Shutter Speed



V.

## Slow Shutter Speed



➤ automatically. Once the exposure has been calculated, many systems now allow you to lock the flash exposure to manual mode. Manual flash provides constant output not influenced by the tonal values in a frame as TTL auto exposure flash does.

### High-speed sync

High-speed sync first appeared with the launch of the Nikon SB-25 on-camera hot shoe flash in 1992. The SB-25 was the first portable flash to synchronise with the camera shutter over the native flash sync speed without a black band appearing across the frame.

Flash sync is the electronically controlled feature which controls the camera shutter and flash, ensuring they fire together or synchronised. Most DSLR and mirrorless cameras have a native sync speed between 1/100sec and 1/320sec. This is limiting creatively when faster shutter speeds are desired, such as working with a wide aperture in bright sunny light conditions.

For example, you may want to create a portrait outdoors with an out-of-focus background. Typically, when using your camera's native flash sync shutter speed of 1/125sec, the recommended aperture could be f/11. If you want to use an aperture of f/2.8 you'll need a shutter speed of 1/2000sec, a five-stop difference. To do this you set your flash to HSS – High Speed Sync. In the simplest form, instead of the flash firing once the sensor is fully exposed by the shutter curtains, the flash fires during the full travel of the shutter curtains across the sensor.

**Above: Conventional flashes fire a single pulse during the exposure sequence. With shutter speeds higher than the camera flash sync speed, the flash pulses throughout the shutter sequence ensuring the whole frame is exposed**







This is Dr Gregory Dunn, head of wine division, Plumpton College. We wanted a portrait with a difference to introduce Gregory. The TTL exposure using the sun as a back light left his face in deep shadow. I used a Pixapro CITI600 TTL with a silver 60cm collapsible beauty dish as a key light on his face, maintaining exposure balance with the background



## Outdoor flash TTL workflow

Most battery flash systems now have TTL metering linked to the camera, enabling the photographer to judge exposure using the camera display or histogram. If you're methodical, judging exposure suited to the image is relatively straightforward if you follow these steps. Assuming the camera and flash are set up, the trigger is attached to the camera hot shoe, and all switched on:

**1** With the camera set to Aperture Priority TTL with no exposure compensation, fire a frame. Check the resulting frame. Does it look fine, too dark or too light? Remember that TTL metering relies on reflected light which can be affected by the tones in a scene. You may want to make the frame lighter or darker using either exposure compensation or switching to manual mode.

**2** Switch on the flash and fire a frame with the flash in TTL mode. In bright light a higher shutter speed than the camera flash sync speed, depending on the chosen aperture, may be required. Some flash TTL triggers need to be set to HSS, others detect the camera shutter speed automatically. Is the flash part of the image fine, too dark or too light? Use the flash power compensation on the flash trigger to increase or decrease the output.

**3** Fire another frame; if all is good, most flash triggers have a button where you can lock the flash power to manual. Doing this gives consistency of exposure not affected by the tones in the frame.

**4** You are now ready to shoot. Throughout the shoot monitor the images on the camera display. On bright days it's worth using a shaded viewing loupe such as the Hoodman Hoodloupe to view the display or histogram.

Plenty of practice and understanding your gear are the key to successful outdoor and location flash photography. I use a polystyrene dummy head for testing ideas and light modifiers or shapers. By building your confidence and understanding, you'll find tools and solutions which will make working outdoors and on location a pleasure. It's possible to get a camera and lighting kit into an average camera backpack or airline carry-on sized case.



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## LETTER OF THE WEEK

### Photography for the less abled

Increased age and decreased physical ability can reduce the parameters of the photographic activity we once enjoyed. This has and is happening to me and, no doubt, to some others who enjoy reading this magazine. Gone now are my days of carrying a pack containing a heavy camera and lenses, with extra clothing 'just in case', over numerous ladder stiles, through stone squeeze stiles and, with some expletives, through tight kissing gates.

However, giving up photography not being an option I have tried several ways of accommodating these limiting factors, not always to my satisfaction. These are the ones that I have settled upon.

1) I don't want to give up using my full-frame DSLR entirely. I appreciate the familiarity of it together with its comprehensive features. It also offers nice large buttons and wheels which make life easier for my old fingers. Therefore, I take it when I drive to car parks from which I need only walk short distances to photographic opportunities. In my

case it is usually in the Peak District.

2) I don't want to lose the pleasure of using my old medium format film camera. It is more bulky than weighty so I can carry it over my shoulder, with just one prime lens attached, and continue to enjoy the measured process of this form of photography and the peculiar pleasure of a waist-level viewfinder.

3) I bought a Micro Four Thirds camera with two prime lenses, so that I can walk around a city and photograph mainly architecture. It fits in a small bag and seems to attract less attention from the ubiquitous security guards! The image stabilisation is ideal for my less-than-steady hands and obviates the need for a tripod. I have discovered an unexpected pleasure in city photography. I can always find somewhere to rest when needed and have a coffee when I want, then just people-watch while I drink it. It beats huddling down on the lee side of a rock trying to shelter from the wind and rain. Being an old photographer has its perks!

**Allister Smith**

LP-E6N. To my surprise, Canon have now discontinued the manufacture of this battery, so no genuine replacement can now be purchased. Can you please recommend a good replacement, that will charge properly and function correctly in the camera? I have heard stories of non-genuine batteries not being accepted by the camera.

**Pete Owens**

The LP-E6N has been replaced by the higher-capacity LP-E6NH, which also supports in-camera charging in the EOS R5 and R6. This doesn't come cheap though, at well over £100 per battery.

Considerably cheaper, and still reputable, alternatives can be bought from the likes of Hahnel and Ansmann, but they appear to be in pretty short supply at the moment.

– **Andy Westlake**,  
Technical editor

### Avoiding the honeypots

I'd like to echo the gratitude of Dr Richard Eysers (AP 29 June) to AP for regularly publishing articles about the positive effects of photography on mental health and well-being, and the more

## Win! SAMSUNG

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### Standard lens on a compact

I read with interest Andrew S Redding's letter regarding the need for a good compact camera with prime 50mm equivalent lens (AP 26 June). I sympathise, and I think that I have found

the solution. Last year I acquired a Fujifilm X100F. This is very compact to carry, and, although its versatile 23mm f/2 lens is wider than Andrew proposes (equivalent to 35mm because of the APS-C sensor), the pancake lens allows a small optical teleconverter

to be quickly attached in front to achieve 50mm equivalent. This is particularly useful for candid portraits.

**Adrian Johnson**

### Battery query

I have a Canon EOS 5DS R and was going to buy a genuine Canon battery,



**Adrian Johnson took this using a teleconverter on his Fujifilm X100F**





Graeme Youngson finds tube stations make good subjects. This is Southwark station

so in these stressful and worrying times. I have two other points to make about his letter.

First, I am filled with admiration for his taking on a 365 project. The prospect of having to take a new photo every day fills me with awe and apprehension. Dr Evers makes the point about the fine line between feeling inspired to do it and feeling obliged to, and that's very true indeed. I know which side of that line I'd be on!

Second, I completely identify with his preference for finding pictures in his surroundings, wherever he happens to be, rather than travelling in his car to 'honeypot' locations. To me this highlights a very unimaginative and concerning trend in modern British photography: that if I want to make good photos, I should visit one of these hotspots and somehow imbue my photos with new and personal perspectives and insights to (a) make them 'stand out from the crowd' and (b) develop my signature style. For a start, modern photography is filled with far too many pictures from these hotspots. Just how many images of them have I seen already and do I need to see? Also, there isn't an infinite supply of these hotspots. I read of photographers having to queue up to

take standard but much-sought-after views, for example in Iceland.

Since photography is for me essentially a solitary pursuit, why am I ever going to go anywhere where there are hordes of other photographers? I can only speak for myself here, but having to queue up to take a picture that many thousands have captured before, as well as hoping to imprint my own personal style on it, just doesn't cut the mustard. Far better just to go somewhere, anywhere, with a camera, and to look at my surroundings and see what turns up.

**Adrian Lewis**

### Pricey monopod

As a pensioner with slightly declining health and no sight of an increase in income I am becoming quite alarmed by the increasing costs of everything. Your recent test of a £170 monopod had me thinking. For that sort of money I would expect a built-in seat, coffee maker and satnav.

**Richard Bond**

### Going underground

I enjoyed reading Peter Dench's interview with Arvind Jayashankar on his

architectural photography on the Munich Underground (AP 1 June).

Underground systems, I find, are great places for architectural photography – particularly if you like recording symmetry and leading lines. There's no doubt that crowded underground platforms and corridors can detract from the impact of the architecture; however, as Arvind says, it can be useful to keep just one person in the frame 'for some kind of story'.

I used a wideangle lens and had my back against the wall so as to include as much of this beautiful corridor as possible at Southwark tube station (above). However, I wanted a little human interest so I waited until this gentleman came into the scene. **Graeme Youngson**

### I don't get it

Regarding your *Final Analysis* image 'Barrier Hop' (10 July issue). Perhaps Ryan Hardman should have heeded Robert Capa's advice to get close, or at least crop a bit tighter. Even after looking at 'Barrier Hop' for ages, all I really see is a road and some dodgy buildings. **Stuart Neville**

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# A blast of Mexicolour

**Peter Dench** talks to Delphine Blast, shortlisted in the professional, creative category at the 2021 Sony World Photography Awards

**F**rench photographer Delphine Blast is particularly interested in women's issues in South American cultures where it's not easy for a woman to find her place. Attracted to the multicultural continent, by bright colours and eclectic traditions, she has worked in Columbia, Peru and lived in Bolivia for a year. In July 2019, she travelled to Juchitán in the southern Mexican state of Oaxaca to photograph the women renowned for their courage and independence, especially economically. Most famously, they are known for their colourful costumes, adopted by artist Frida Kahlo. 'I was interested in understanding how they could find strength and empowerment without denying their past traditions and culture. You see that a lot in their outfits,' explains Delphine. The costumes are handmade, taking anything from a few weeks to several months to complete. They are worn for religious events, regional celebrations, birthdays and important ceremonies such as Quinceañera, a girl's 15th birthday, marking her passage from girlhood to womanhood. When the woman dies, she's laid to rest in her traditional garb.

For her reportage and book, *Cholitas* (2017 Editions Bessard), Delphine aimed to renew insight into Bolivian womanhood. The women are photographed with iconic bowler hats, black braids, corset and bright puffed skirt in front of a coloured circle representing Pachamama (an Earth Mother type goddess revered by the indigenous peoples of the Andes). A colourful background was also the foundation for her portraits of the women of Juchitán, visiting the vibrant markets to find fabrics among the fragrant vegetable and flower stalls. Pieces of the fabric were stitched together to create the backdrop in her outdoor studio, each woman modelled by two lights, shot on her digital Nikon and the final image, framed by oil cloths typical of the region. The decision to present them in the square format was logical. 'For me it's the portrait format par excellence. It's balanced, pure, simple, strong, you focus on the

woman. I really wanted to put the woman in the centre, to highlight them.'

Delphine photographed around 30 women. The costumes are worn in different ways and worn in three parts: the Huipil, short square-cut shirts, sometimes with sleeves and sometimes simply with slits in the side for the arms; Rabona, a long embroidered or decorated skirt; and the Resplandor, a typical headdress of the Tehuanas (Zapotec women on the Isthmus of Tehuantepec), hand made in white lace which fits tightly around the face – where you only respectfully see the head, is usually for church, for a fiesta, you may also see the neck, signifying liberty.

The women are portrayed with a sense of nobility: 'I wanted to highlight their strength, their tradition through their eyes. Of course I took pictures of them smiling, posing the traditional way to show the skirts but I wanted something different. I guide them a bit. When I had the pictures I thought I needed I took some in the more traditional way. I'm not the first photographer to take portraits of these beautiful women but I think I had something more to tell, more to say.' She plans to return, hopefully to show the women their portrait in a book she has planned.

Beyond the colour and celebration, Delphine had to exercise caution. 'In every work that I do, it's very important to have a local who lives there, who knows the people, the culture and traditions.' Through phone calls, texts, emails and conversations, Delphine met a journalist in Juchitán who helped fix her month-long visit. 'I am a woman. A foreigner. I'm very white. I'm tall. You know that I'm a foreigner. I always travel on my own and have never had any problems in Mexico. I am always very careful. Juchitán is not an easy city, it's pretty dangerous. When I went to the market to buy my fabrics I was never on my own. I never felt scared but I knew there was a possibility.' Delphine and her photography has a strength and independence that wouldn't be out of place in the astonishing matriarchal community among the women of the city of Juchitán.







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The women of Juchitán posed in traditional outfits in an outdoor studio. Each picture is framed with traditional Mexican oil cloths, typical of the region



## Delphine Blast

Delphine Blast is a documentary and portrait photographer based between France and South America. She works regularly for acclaimed international journals and NGOs. [delphineblast.com](http://delphineblast.com)



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# Amateur Photographer of the Year

Here are the top ten images uploaded to Photocrowd from Round Five, Architecture, with comments by the AP team and our guest judge

## Round Five Architecture

With so many of us living in towns and cities, architecture is a genre that's open to the vast majority of photographers. It demands a precise approach, but it's important to retain creativity and imagination, too. The top ten images here are all well seen, and often home in on the details of the scene, potentially creating something entirely new from the architect's vision. But, as is so often the case, it's something fresh and original that has caught the judges' attention, as can be seen from the winning image opposite.

### 1 Roy Curtis UK 100pts

Nikon D800, 80-400mm at 140mm, 1/2500sec at f/13, ISO 200

#### Guest judge David Clapp says



'This image is a double take. When I say that, I don't mean the multiple-exposure technique that is handled so well, but the fact that upon first glance, it appears to be Charles Bridge in Prague. With gothic towers silhouetted against light, the positioning and subsequent overlaying spires (which create new spires in themselves) portray a mesmerising hat tip to this travel photography destination, astonishingly from the heart of Truro in Cornwall.

No photographic artist wants to appear indistinct, and Roy has achieved something truly unique and timeless from a UK destination. The seagulls, both airborne and observing, are so essential to the compositional balance, as too are the small vanes on top of all the roofs, adding another gothic feel, far from our modern lives.

Perhaps some greater delicacy with processing (there are artefacts) could improve things further, but the concept, camera technique and visual impact held this image high above the rest.'

1



2

### 2 Helen Trust UK 90pts

Canon EOS 5D Mark IV, 16-35mm at 16mm, 1/200sec at f/2.8, ISO 640

If you were to ask a photographer what they look for when shooting architecture, the answer is highly likely to include balance and symmetry. Helen's image makes exceptionally good use of both these elements. Splitting the image straight down the middle goes against the rule of thirds convention, but it works beautifully. To step even slightly to the right or left would have caused the composition to be completely off-kilter. The precision with which she has set up the shot is to be admired. It might have been tempting to wait until somebody came along in order to add some human interest, but without that added element, we are left with a superb, almost futuristic, result.



### 3 Marco Tagliarino Italy 80pts

Canon EOS 6D, 16-35mm at 16mm,  
1/160sec at f/5.6, ISO 100

Contrasting classic and modern architecture is a popular approach to the genre, and Marco has achieved an excellent result here, which is both imaginative and even a little surreal. Milan Cathedral stands proudly on the left, with the bustling hordes milling around the Piazza. On the right, we have a solitary figure who is separated from the crowds by height and plate glass. Converting the image to black & white helps reduce any potential visual confusion that might be created by the swirl of light and its reflection. A tricky scene that has been well seen and shot.



3

4

**4 Fabio Sartori Italy 70pts**

Olympus OM-D E-M5 Mark II, 14-150mm at 14mm, 1/250sec at f/8, ISO 500

It can be a challenge to find a new way of approaching industrial architecture, but we have a spectacular example here, with Fabio's image. At first, it appears to be a pretty simple composition, but then we see a great deal of care has been taken over it. Cropping so that the circle of blue sky at the opening of the cooling tower is just short of the top of the frame is a bold and highly effective approach. We also want to ask who the figure is. An engineer? An abseiler? Whoever they are, the image would be all the poorer without them, because they add a sense of scale that is essential to the success of the shot.

**5 Darrell Godliman UK 60pts**

Nikon D7200, 8mm, 1/320sec at f/3.5, ISO 200

With this extremely well-executed composite, Darrell has taken what in real life is a single-storey building, and turned it into a playful and eye-catching digital image. He has been bold with his approach, but also controlled at the same time. It would have been easy to go over the top and end up with a confused mess, but by concentrating on the effect of the multiple triangles leading the eye to the centre of the frame, he has created a graphic and engaging image. Retaining the blue elements is an important touch, as they give the eye something to rest upon within all the yellow. It's a clever and inspired result.

**6 Claudio Sericano Italy 50pts**

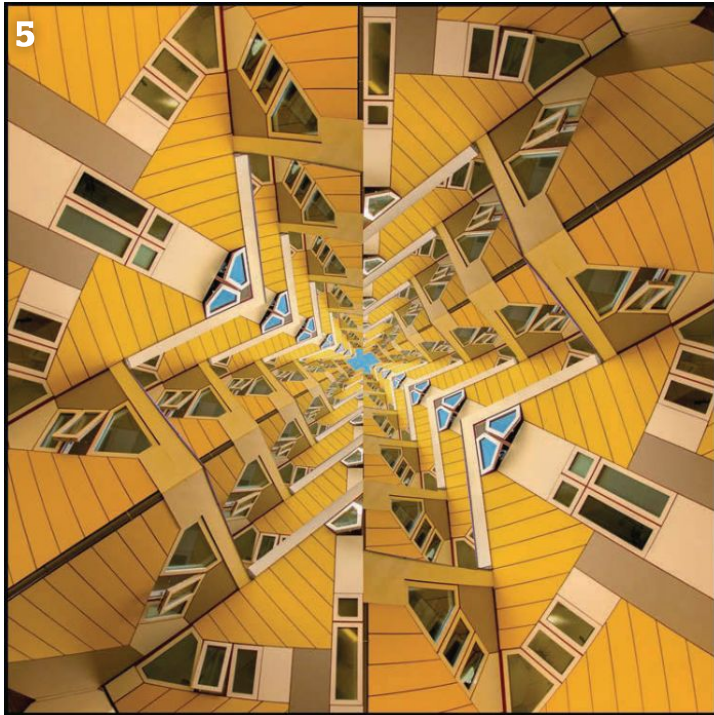
Canon EOS 600D, 18-55mm at 30mm, 1/40sec at f/4.5, ISO 250

This image is rather like a still from a dystopian film. The steely blue-grey tones and the repetition in the buildings' crosses and squares is compelling. Then, of course, we have the mysterious silhouette in the brightly lit window, bang on the intersection of the thirds. The whole thing is fascinating. Claudio doesn't say so in his caption on Photocrowd, but the image appears to be a composite – and that's absolutely fine. He has had a clear and powerful vision for an image in his mind, and has set about creating it in a skilled and imaginative way. Very well done.

6







## ROUND FIVE WINNER, YOUNG APOY

### Hugo Begg **Australia** 100pts

Panasonic DC-G9, 12-40mm at 12mm,  
1/160sec at f/5, ISO 320

Hugo submitted several very strong images to this round, but this was the one the judges unanimously felt should be awarded first prize. The spiral is a common subject in architectural photography, but Hugo has done a good job of making a particularly interesting image from this one. He has balanced his composition well, giving slightly more space at the bottom than the top, and has exposed the shot skilfully so that all the detail is retained, right through from bottom to top. The tones are beautifully rendered, and the image is neither too flat nor too contrasty. A measured and carefully composed shot.



## Winning kit from MPB

The gear our winners used  
can be found at MPB

Roy Curtis shot his intriguing, round-winning composite with a Nikon D800, which is renowned for its outstanding quality and high-resolution images, thanks to the 36.3MP full-frame sensor. It is the sort of camera that particularly appeals to landscape and architecture photographers and, with the added feature of 1080p video, it is a great tool for helping push your photography to the next level. A model in excellent condition at MPB will cost you £669, or you can expect to pay £604 for one in good condition.

In third place, Marco Tagliarino used a Canon EF16-35mm f/4L IS USM lens to create his almost surreal shot of Milan's Piazza Duomo. This pro-standard wideangle zoom is hugely versatile, outstandingly sharp, and with its wide constant aperture, gives the photographer huge scope for creative images. Pick one up in excellent condition from MPB for £709, or £644 for one in good condition.

Coming in at fourth, Fabio Sartori shoots using an Olympus E-M5 Mark II. A mirrorless model that features up to 60fps and 5-axis image stabilisation, it's the ideal tool for handheld photography. They go for £354 in excellent condition at MPB, or £319 in good condition.

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stock at MPB, visit [www.mpb.com](http://www.mpb.com)



## 7 Roy Frankland UK 45pts

Apple iPhone X, 4mm, 1/100sec at f/1.8, ISO 32

Who wouldn't want to photograph this ceiling, which forms part of the Gran Hotel Havana in Barcelona? Its shapes and dramatic orange colour cries out to be looked up and marvelled at. The sinuous curves have been placed well within the constraints of the frame, with the eye led neatly towards the kidney-shaped window at the top. Roy used an iPhone X to take this shot, and has demonstrated that camera phones are capable of more than just snaps.

## 8 Neville Morgan UK 40pts

Olympus OM-D E-M10, 14-42mm, 1/320sec at f/9, ISO 250

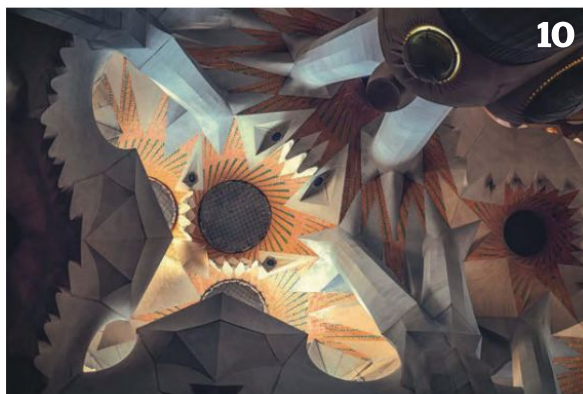
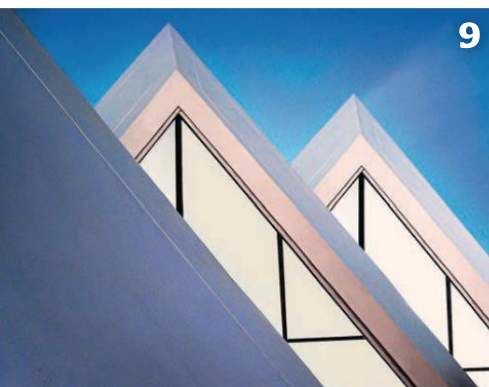
The Walt Disney Concert Hall in Los Angeles, designed by Frank Gehry, provides an embarrassment of photographic riches for anyone with a camera. Its sinuous curves and reflective surfaces make an appealing and challenging subject. The building as a whole is so dramatic, the temptation must have been for Neville to include it all in the frame. However, he showed laudable restraint by homing in on only a small section of the structure. Within the constraints of the frame, he has managed to give the viewer a very clear flavour of the architecture, with a shot that has depth and interest throughout.



## 9 Ulrike Unterbruner Austria 35pts

Pentax Optio A30, 7.9mm, 1/100sec at f/8, ISO 64

Many of the images in our top ten stand out for showing only a detail of the overall structure being photographed, and Ulrike's minimal shot is another case in point. It's almost like one of those challenges that ask the viewer to count the number of triangles in the frame. Every line and point has been placed perfectly, and it's a rare case where a plain blue sky acts as the ideal foil for the main subject.



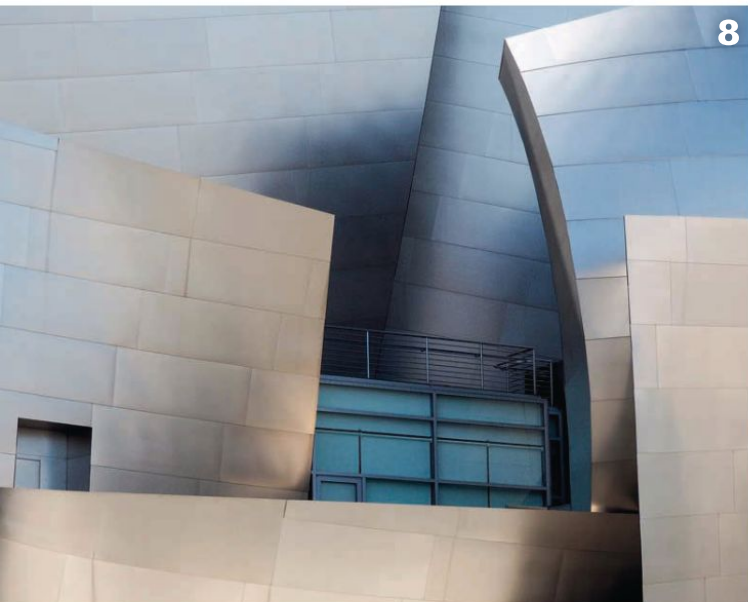
## 10 Andy Fowle Germany 30pts

Sony A7R III, 24-105mm at 105mm, 1/125sec at f/4, ISO 640

Light is as important in architectural photography as it is in any other genre. Here, Andy has used it to draw the viewer's eye towards the sunflower-like pattern in the centre of this section of ceiling at Gaudi's La Sagrada Familia cathedral in Barcelona. As with Neville Morgan's image above right, the challenge here is to distil the essence of the scene within the photographic frame, and narrowing it down to this vignette would have been no mean feat. The shaded areas around the periphery of the scene have been well controlled, and there is plenty to keep the eye interested.

To see more images from APOY Round 5 and Young APOY, visit [www.amateurphotographer.com/APOY2021](http://www.amateurphotographer.com/APOY2021)





8

## The 2021 leaderboards

Pete Baker and Jayne Bond maintain their positions in first and second place respectively, with Marco Tagliarino coming out of nowhere into third, showing how much the rankings can change from round to round. There's no change to the leader of Young APOY, either, but Hugo Begg's winning image has seen him jump from fourth to joint second. In the camera club rankings, Truro have hopped from fifth to third place. Keep up the good work!

### APOY

1	Pete Baker	150
2	Jayne Bond	130
3=	Marco Tagliarino	120
3=	Tuule Mürsepp	120
5=	Helen Trust	110
5=	Ian Bramham	110
7=	Daniel Newton	100
7=	Dave Smith	100
7=	Emma Phipps	100
7=	June Fox	100
7=	Roy Curtis	100

### YOUNG APOY

1	Lucy Monckton	265
2=	Hugo Begg	210
2=	Muhammad Hossain	210
4	Jake Kneale	145
5	Shashank Bhat	140
6=	Shubhrodeep Roy	110
6=	Tallulah Cartidge	110
8=	Benjamin Tiso	100
8=	Jack Giam	100
8=	Katy Read	100

### CAMERA CLUBS

1	Launceston Camera Club	190
2	Royston PS	150
3	Truro Camera Club	95
4=	Bristol PS	90
4=	Field End PS	90
4=	Loughton Camera Club	90
4=	Weston-Super-Mare: A1 Camera Club	90

## CAMERA CLUB COMPETITION



### Pete Baker UK 10pts

Canon EOS 80D, 10-20mm at 20mm, 4sec at f/4, ISO 100

As regular entrants to APOY will know, this year you can accumulate points for your camera club by selecting it from the dropdown menu when you upload your images. Whatever points your image is awarded, your camera club is awarded too. While Launceston Camera Club, which is in the lead, has accumulated its 190 points from

eight different entrants, Royston Photographic Society, in second place, has Pete Baker ploughing a lonelier furrow, as the only entrant from his camera club to have been placed so far. He has added another ten points to his club's tally, with his absorbing image above. Will the final battle for top spot be between these two clubs, or will another make its way up the leaderboard? With five rounds still to go in this year's competition, it's all to play for.

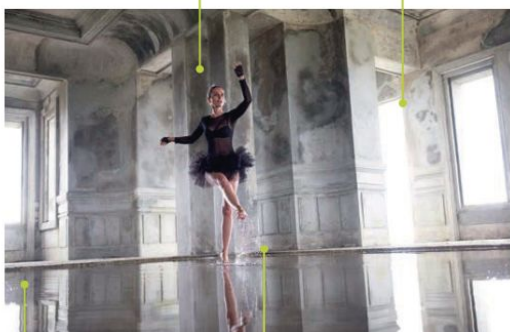


# Behind the print

**Damien Lovegrove** revisits this stunning portrait in Lightroom to make use of the enhanced raw tools

**3** This file needs the details sorting and a juggle between sharpening and noise reduction

**1** The perspective and camera tilt need attention. This is the most obvious of faults



**4** There is a hint of magenta in the shadows, and overall the image needs warming up

**2** A hint of chromatic aberration in the water droplets can be easily corrected using the Lens Correction tools



## Damien Lovegrove



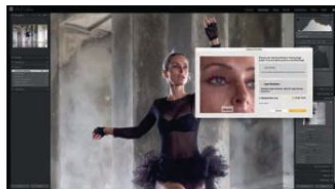
Damien's career started in 1984 shooting stock and commercial photography. He then switched to retail photography, shooting over 400 weddings and 1,000 portraits. He now leads photography workshops and adventures all over the world. See more at [www.lovegrovephotography.com](http://www.lovegrovephotography.com)

## PREPARING FOR PRINTING



### 1 Assess image

I started by having a good look around the image, checking the sharpness, noise, and identifying what needs doing and in what order. I like to have a plan. I then used the auto button on the Transform Tab to sort out the angles. It's a one-click wonder.



### 2 Noise and sharpening

I used the 'Enhance' facility to create a DNG with extra resolution. This is an impressive feature that took just 5 seconds using my M1 Mac Mini. I applied global noise reduction, then sharpening. I finished off with the radial tool for some localised sharpening too.



### 3 Colour and exposure

I switched through to my preferred Pro Neg S film simulation and I used the temp and tint sliders in the Basic palette to get the colour spot on. I then used the Gradient tool to darken down the left and right areas of the image to highlight Yulia.



I took this photograph of my dear friend Yulia on a workshop in Cambodia seven years ago and because the latest generation of Adobe Lightroom offers 'Enhanced Raw' processing I wanted to revisit the file and make a new print.

Yulia, my model, and I

were in an abandoned casino on the top of Bokor Mountain. The water where she is standing used to be a mosaic tiled floor and the driving rain has turned this area into a surreal inside lake.

I was directing the action while kneeling in a big puddle, handholding my

Fujifilm X-T1 camera just a few centimetres above the water. I chose to shoot at a shutter speed of 1/500sec to capture the water droplets in relative sharpness and I set f/2 on the 23mm lens to get Yulia sharp from front to back. This left me with ISO 1600 to nail the exposure.

## Damien's top tips

### 1 Don't waste time

Don't get sucked into cloning and healing. It will steal valuable time from your life for little or no reward.

### 2 Use a calibrated screen

Always work with a hardware calibrated screen and revisit the colour of your images at different times of the day. I find it's easier to spot individual colour tweaks that are needed when looking at a set of images in the Library grid view.

### 3 Aim for natural results

Try not to spend too long working on an image. Less fiddling with images in post-production delivers more natural results.

### 4 Avoid gimmicks

Always keep a 'straight' file without HDR, or 'filmic presets', etc. The fads of today will most likely look terrible in a year or two. I've lived through spot colour, dutch tilt, heavy vignette, vintage presets etc. and I'm glad to have steered well away from all of them.

### 5 Soft proofing

Have the end in mind when exporting for print. Each paper type has a different characteristic. Some labs use closed loop printer profiling, others use ICC profiles. Get advice from your lab and if necessary, use soft proofing when making final print adjustments. I print in-house onto photo rag paper and use commercial labs for big prints and framed products.



### 4 Chromatic aberration

The chromatic aberration in the water droplets was corrected using the purple fringing tool in the Lens Correction palette. A slider setting of 2 was perfect, with the rest of the sliders left in their default positions. I then exported as a full-size, high-quality JPEG.

## WhiteWall recommends



'For this beautiful artistic photo, I recommend our solid wood frame Hamburg in brown alder with a passe-partout in bright white. The colour of

the frame harmonises very well with the ballerina's costume and underlines the elegance of the motif. The glossy float glass underlines the water surface of the floor. For outstanding depth with precise contrasts, I choose our Hahnemühle FineArt paper with silk gloss surface.'

**Jan-Ole Schmidt, Product Manager, WhiteWall.com**





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## Amateur Photographer Mini Guide



### Model tips

Advice from photographer  
and model Natasha J Bella



### 100 faces

Jenny Lewis photographed  
100 locals from age 1 to 100



### Vijat's vision

Vijat Mohindra talks about  
his crazy celebrity portraits

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The story behind his iconic  
coronation portrait



# A professional rap

Model and photographer **Natasha J Bella** reveals the do's and don'ts when it comes to working with models

## Natasha J Bella



Natasha J Bella is an internationally published model and photography tutor, running her own studio and workshop in Leeds, UK. See more at [www.natashajbella.co.uk](http://www.natashajbella.co.uk).

**H**aving spent many years as a model working with both new and hobbyist photographers, I have seen various scenarios and heard stories of awkward moments, nervousness, miscommunication, and uncertainty about approaching certain issues when working

with models. There are unspoken rules and some which might seem obvious but unfortunately are missed. As a guideline, treat those you photograph as you would any work colleague, with good manners, respect, consideration, and professionalism. Here are some pointers on what to do and what not to do.

## Do's Communicate

Good communication between a model and a photographer is imperative for a great photo shoot. It helps to put each other at ease, relax, and be open to sharing ideas and discussing the shoot. Make time to talk, right from the start. This will help you to build a rapport and it sets a good tone for the rest of the shoot.



encouraging and keeps the engagement between you and the model flowing. Above all, find your own way. A way that comes naturally to you.

## Be considerate

If you're planning a shoot outside on location, or even in a derelict building, please consider the weather conditions. You may well dress appropriately to suit the temperature, but your model might not. Although they might not mind because they're as keen to get the shot as you are, shivering with cold is not a good look. Try to be timely and if you do have some adjustments to make, use that opportunity to suggest to your model to put their coat on for a moment until the shot is set up and ready to go. Always ask and check that they are okay. The same consideration should be given when shooting in direct sunlight, which might cause squinting or sunburn. If the model must hold a particularly strenuous pose, let them know the moment they can relax in between shots. If you're shooting for a few hours, agree when a break will be scheduled and be flexible.

## Discuss ideas

Talk through your ideas for the shoot. This will help to create a plan of action.



# port

## Give feedback

While the model is posing, it's easy to get caught up in your own world of repeatedly pressing the shutter, holding your breath, and forgetting to talk. It's important to give little hints that things are going okay. Simple phrases like 'great', 'super', 'that's good', and 'hold that' is essentially the feedback that lets the model know that they are working well. It's







## **‘Be prepared to listen to the model’s contribution as they might suggest something to add to your ideas’**

➤ Discussing what you’d like to achieve throughout the shoot will help the model to prepare and may even throw up a schedule that you hadn’t considered. Be prepared to listen to the model’s contribution as they might suggest something to add to your ideas or have just the right garment or prop to suit the image. Going through the mood board together will allow both of you to work out where, when, and how to shoot a particular shot and in which order.

### **Move on**

The scene is set, props are in place, the model is styled and steadily changing pose after each press of the shutter, so you’re clicking away non-stop, it’s all working beautifully. But stop! How many do you need? If you spend any longer on these shots, you’re only going to make it harder to choose later. Not to mention that the amount of time you’ve now spent shooting this style means

that you’ll end up rushing to do the set you saved until last. So, remember, if you’ve got the shot, move on.

### **Share pictures**

It’s great to show the images on the back of the camera to the model to see how things are going. It’s reassuring. It’s a chance for them to see how they look, what is working well, and what to improve. With both of you looking at the images, you can make any necessary adjustments.

### **Have fun!**

Play music to keep the energy upbeat. Laugh, chat, smile, be spontaneous, bounce ideas, get creative and have fun with the shoot. It’s a team effort to achieve great images; enjoy the process as well as the results.

## **Don’ts**

### **Don’t touch**

You’ve just noticed that your model has a hair out of place, twisted straps or crooked

jewellery. Do not approach the model to adjust it yourself. Under no circumstances is it okay to touch the model unexpectedly. Instead, tell the model that something needs adjusting and let them make the changes themselves. If they need assistance with anything, they will ask. Inappropriate touching is completely unacceptable. If the shoot is likely to require a lot of attention to styling, then you should consider bringing an assistant, stylist, or makeup artist to help you.

### **Don’t copy**

There are some great shots in the model’s portfolio, which is why you chose to work with them, right? Although these photos inspire you, and you want some in your own portfolio, refrain from copying them. That shot has already been done by the same model with another photographer. If you do it again, is that not plagiarism? Don’t ask the model to recreate it. Instead, ask to do something along those lines and put your own twist on it. Aim to get something original, that you can feel proud is created by you.



### **Don't get personal**

Good communication, yes. Getting too personal, no! Don't pry for personal information just to be nosy. It is not appropriate to discuss intimate details of anyone's relationship or spread gossip. The dirty joke you heard last week might not work in this situation and might be offensive. Know your audience and be professional.

### **Don't be tactless**

When you're looking at the back of the camera, shaking your head with disappointment because the lighting is not quite right, the model could interpret that as disapproval with them and take it personally. Quickly explain that you're checking the light or changing your settings. Remember the positive feedback. Choose your words carefully when talking about body parts and body shape and most importantly, be polite.

### **Don't catch them off guard**

Portraiture and model photography is most often posed, therefore being caught off guard is not expected by the model. Taking photos in between poses in an unflattering position – perhaps adjusting clothing, or during a break and eating – is not welcome. If there is a style you'd like to shoot that looks candid, explain that, and it can be set up and posed for specifically.

### **Don't shoot too fast**

When shooting wildlife, gigs, or weddings where you need to be quick to catch the moment, taking a burst of shots one after the other can become a habit. However, when you're in a studio with a model, you don't have to rush. The model is not about to fly away. They will hold the pose and even do the pose again if necessary. You have time to focus, to think about your composition, reframe and get your shot, then pause while the model gets into the next pose. It's okay. Take your time. That's how you will achieve the best shot.





## Daniel Carson

35-year-old Daniel Carson is a location portrait photographer living in London who loves capturing people using natural light. You can find out more at [www.danielcarsonphotography.net](http://www.danielcarsonphotography.net) or follow him on social media @danielcarsonphotography.

# It's all light

**Claire Gillo** speaks to professional portrait shooter Daniel Carson about how he captures his beautiful location portraits using just natural light



**Don't over-complicate your image. A simple pose and direct eye contact with your subject can create an effective portrait**  
Canon EOS 5DS R, 50mm, 1/320sec at f/1.4, ISO 400

**Some of the tone and style in the image can be added in or enhanced at the post production stage**  
Canon EOS 5D Mark III, 50mm, 1/1600sec at f/1.8, ISO 320

**Y**ou may think that to take professional images you need loads of expensive lights and a large studio space; however, this is simply not the case. Daniel Carson is a photographer based in London and for the past four years he has been shooting professional portraits out on location using just natural light.

Originally from Cheshire, Daniel accidentally stumbled across photography ten years ago. After training in horticulture to do garden design Daniel found himself buying a digital camera (going

halves with his mother) to record his cousin's RHS show garden. From that, his passion for the medium snowballed, and after completing a college course Daniel decided it was time for him to embark on his career rather than continuing to study the medium at university. 'My tutor at college thought that I should go to university, but I was in two minds about it,' he says. 'I already studied five years of horticulture at university, so I decided to carry on with photography myself, and that's where the portraiture started. I've never been that interested in the studio





MODEL: JESSICA SIMMONS, STYLING: ADAM GRIFFITHS/505

though,' he reveals. 'It was on location that I found my inspiration.'

In his kit bag Daniel has got the Canon EOS 5D Mk IV and loves to shoot with his 85mm f/1.4 lens. 'I use this lens 90% of the time,' he confirms. One of the hallmarks of Daniel's portraiture style is the beautiful blur he captures in the background and the bokeh effect he creates using wide aperture settings. He also likes to come in close to his subject and to exclude much of the background clutter. 'When shooting at a wide aperture I know I need to be spot on with

my focusing,' he says. 'I find f/1.4 a bit of a nightmare to get sharp,' he confesses, 'however often I'll shoot at f/1.8 for example.' To achieve pinpoint sharpness Daniel uses the single point AF setting and homes in on the eyes.

Even though Daniel is shooting portraits the location and background are both vitally as important as the main subject. Daniel loves to shoot in the urban environment during the day and uses the tall buildings and narrow alleyways to act like a big diffuser to capture that natural soft light. 'When you're in a narrow street

or alleyway, the light is actually soft,' he says. 'This is sort of contrary to what people would think!' he continues. 'Like in an open outdoor setting it's much harder to achieve what I'm after, and on the whole, I tend to steer away from hard light and open spaces.'

When asked if he scouts his locations beforehand Daniel replies, 'Yes, I do sometimes. If I've got the time I like to go and have a look. I try to go around the time of the shoot because then you know the direction of the light and the conditions you will be shooting under. When I take my portraits, I'm

looking for soft light on my subject's face. I'm trying to work out the direction of the light and use it to my advantage.'

Although many of Daniel's portraits may look like they are shot during the golden hour he tends to stay clear of this time and opts to find shady alleyways and narrow streets during the daytime instead. 'If you've got tall buildings blocking most of the light, you're guaranteed to get decent lighting,' he says. 'You're a bit limited with time when you shoot during the golden hour, as you've only a

# Technique NATURAL LIGHT PORTRAITURE

Keep posing simple and have examples of what you're after in a mood board or on your phone to show your model  
Canon EOS 5D Mark III, 50mm, 1/8000sec at f/1.8, ISO 320

MODEL: AMELISSIN RAO, INSTAGRAM: @AMELISSINRAO

➤ couple of hours to get what you need, and when the light is lower in the sky, I find it can be a bit harsh.'

As well as thinking about light and location when you're shooting portraits, you've also got to factor in that the shoot is a collaboration between you and your model. The first task in any portrait shoot is finding a model (whether that be amateur or professional). When he was starting out Daniel mostly used Facebook to find models and found they ranged greatly in ability, yet he's always had the same approach whoever he's working with. 'I've worked with a range of models, some professional, some who are just starting out, and the public. When I first start my photo shoot, I don't have my camera ready to go!' he confesses. 'I tend to have a conversation with the model/s first. Because if you want your model to pose naturally, I think you have to show a bit of interest in that person first.'

As for posing and giving direction to his subject Daniel

likes to keep it simple and to do his research and planning. 'I find it difficult to explain a pose in words, so I like to have examples of the poses on my phone beforehand to show,' he says. 'Many of the models I book have already looked at my work, so they know the kind of thing I'm after. The poses that I normally want are not that complicated. There are photographers that think you must do something weird, or something really cool when it comes to poses, but I think you don't have to. Keeping it simple, works better.'

For the final part of the process Daniel brings his style and tone to his images using Photoshop. 'I remove the blemishes first and then I do some frequency separation. Next, I tend to do some dodging and burning, and then I'll edit the eyes. Then the final step is to tone and colour grade the image. Sometimes I like to bring more red into the shadows, and then maybe blue or cyan in the highlights – but you need to apply these adjustments subtly.'

AP

## DANIEL'S TOP TIPS FOR CAPTURING SUCCESSFUL PORTRAITS



MODEL: LEANNA BECKFORD, INSTAGRAM: @LEANNABECKFORD



MODEL: AMELISSIN RAO, INSTAGRAM: @AMELISSINRAO



MODEL (WEARING RED DRESS): GENTIRE KIVANATE, INSTAGRAM: @GENTIRE KIVANATE

### Hunt for soft light

Daniel loves shooting in the urban environment during the day. He hunts the city streets for alleyways and shadowed places to find that lovely soft and diffused light. If he can do a recce to find the perfect location before the shoot, he will.

### Try out the background

Although the people in Daniel's images are the star of the show, don't forget the background is just as important. Daniel often shoots the scene blurred before bringing the model in to see how the colours and lighting are going to blend and work in the scene.

### Aperture priority

Daniel prefers to shoot in aperture priority mode and then adjusts the ISO and exposure compensation setting accordingly. He often underexposes his image to avoid any blown highlights and then boosts the exposure in post production.





The colours and styling in this model's clothes are complemented by the background  
 Canon EOS 5D Mark III, 50mm, 1/180sec at f/1.8, ISO 400

MODEL: JASMINA TOUL; MAKEUP: JESSICA; STYLING: @JASMINATOUL

## KIT LIST

### Canon EF 85mm f/1.4L IS USM lens

This is Daniel's go-to lens. The wide maximum aperture of f/1.4 is useful for those extra stops of light but also creates the magical bokeh background blur.

### Sigma 50mm f/1.4 DG HSM Art

Although Daniel rarely uses this lens, he says it's useful when he wants to capture more of the sitters' environment in their portrait shot.

### Reflector

Daniel has a reflector to hand to bounce light back into the shadows when he needs that extra lift. It also works well as a catch light in the model's eyes.

### Prism Lens FX filters

This is a recent purchase for Daniel and the photographer is still in the experimental stages with these filters. From what he sees so far, he likes the results!



MODEL: LUCY ADAMS; INSTAGRAM: @SLOWLYINGWITHLUCY



MODEL: LEANNI BECKFORD; INSTAGRAM: @LEANNIBECKFORD



MODEL: BETH LEST; INSTAGRAM: @BETHOLEERS

## Shoot in raw

To get the most from his image file Daniel shoots in raw and edits in Photoshop. He goes through a procedure of steps from removing blemishes to toning and colour grading the scene. He advises making subtle changes to retain authenticity.

## Connect with the eyes

Make sure you have the eyes in focus to connect to your subject, especially when you are shooting at those wide aperture settings. Daniel also likes to use a reflector to create a catch light to give his sitter that extra sparkle in their eyes.

## Bokeh backgrounds

Look for lights in the background that will blur into bokeh. These soft shapes will add atmosphere and interest without distracting from the main subject. The rounder your lens's aperture blades (i.e. the more aperture blades there are), the better your bokeh will be.



# Vijat goes to Hollywood

**Steve Fairclough** speaks to celebrity portrait photographer Vijat Mohindra about his hugely colourful style and what motivates him

**V**ijat Mohindra cites his Indian roots as one of the core reasons why his portrait images are so vibrant. 'When you think of India, you think of bright, bold, exciting colours,' he says.

The US-born photographer is now in his mid-30s and is based in Los Angeles – a far cry from his early life in his home state of Ohio. 'Everybody was raised to think the same way, everything was very insular,' he explains. Art was my escape, my freedom and the place for my imagination to run wild. It helped to give me something more than I was experiencing from growing up in the middle of suburbia.'

His visual inspiration was originally the Spanish artist Salvador Dali. 'Dali's surreal imagery showed me that there's this whole other world, surrealism, that exists. It has elements of reality in it but the whole thing is such a dream. It's like imagination at play.' Mohindra name-drops David LaChapelle and Miles Aldridge as photographic inspirations, but he is now firmly established as the go-to photographer for young Hollywood.

After studying at the ArtCenter College of Design in Pasadena, California, Mohindra got an early break, aged 21, when, through a mutual friend championing his colourful model shoots, he got the chance to shoot portraits of reality TV megastar Kim Kardashian. His previous forays had been shooting architecture in Detroit but he reveals, 'I started photographing people. It was very meticulously planned out and the compositions were thought out like a painter. Once I started that, I felt there was more magic in the photos. There was a connection and an energy between two people.'

Mohindra then managed to navigate his way past the usual hurdles of celebrity publicists and artist management by showing the Kim Kardashian pictures to pop star Miley Cyrus's mother, who promptly helped to secure him a huge commission shooting a Miley Cyrus

world tour. 'I couldn't imagine getting such a massive project to start out with. It was [shooting] everything from the advertising to billboards, the tour bus, travelling the world, shooting backstage at all the shows and the hotels, in the cars – it was unlimited VIP access to one of the biggest stars of the moment. It taught me so much and propelled me into my future career.'

Since then, Mohindra hasn't looked back and the first published fruit of his array of celebrity portraits are in the book *High Gloss* – it's a funny, quirky and hugely colourful glimpse into his creative world. So, where does he get his ideas from? 'My mind is going 24/7. It's more than just my career – it's like my lifestyle, my passion, my love and it just comes out of nowhere. Then I'll go through the process of trying to create it in the studio, light it and bring those visions to life technically.'

'Some projects require a lot of equipment and a lot of lights. I prefer that type of photography. I love beautiful, technical portraits but some projects just require one or two lights and you get the full, emotional, gorgeous imagery that way too. My favourite cameras to work with are PhaseOne cameras – they have this unbelievably beautiful colour technology that I feel looks so much better than any other digital cameras. Then, for 35mm, I use Canon DSLRs.'

Mohindra says he is 'really happy' with his *High Gloss* book, which runs the portraits in deliberate rainbow colour order. He recalls a crucial piece of advice that stayed with him. 'A professor in college told me to "shoot what you love, do what you love and everything will fall into place". When you focus on what you love, then you put all this passion and energy into it and it creates such great results. People tend to hire you based on what you are already doing, not what you're capable of doing. Then you can get your whole vision out there in the way you want to.'



Pamela Anderson – Pam-equin





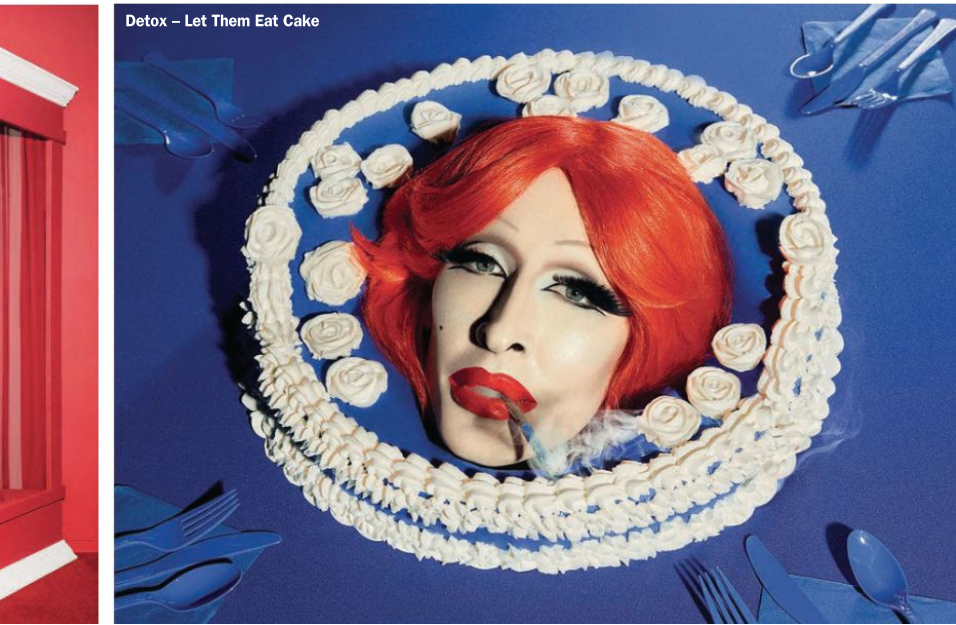
Miley Cyrus – Bad Bunny



Amanda Lepore – Up In Smoke

## Vijat Mohindra

Vijat Mohindra is a portrait, commercial and fashion photographer who is based in Los Angeles. He was born in Ohio and studied at the ArtCenter in Los Angeles. Mohindra is often regarded as young Hollywood's favourite photographer and he has shot the likes of Kim Kardashian, Paris Hilton, Miley Cyrus and Nicky Minaj. His images have featured on the covers of magazines such as *Paper*, *Out*, *Attitude* and *Plastik* and the book *High Gloss* is his first monograph. To find out more go to: [www.vijatm.com](http://www.vijatm.com).



Detox – Let Them Eat Cake



# Uniting force

This year's *Portrait of Humanity* volume shows off the resilience of the human spirit. **Amy Davies** explains more

**N**ow in its third volume, the annual *Portrait of Humanity* collection is perhaps the most poignant set yet. With Covid obviously being a huge influencing factor on the themes found within, there's also been plenty of massive social events and shifts in ways of thinking during the past year or so.

Featuring over 200 images that were captured in more than 50 countries, the portraits remind us that even though we have faced over 12 months of difficult isolation and separation, through it all, humanity's desire to connect, rebuild and keep going still survives.

Portrait of Humanity is a collaboration between 1854 (publisher of the *British Journal of Photography*) together with Magnum Photos. It evolved from the already popular and impressive *Portrait of Britain*. One of the founders of the Portrait of Humanity photography awards explains, '*Portrait of Humanity* shows how our differences unite us on a global scale – celebrating all that makes us human at a tumultuous time in our history.

'The reason for creating both awards [Portrait of Humanity award and Portrait of Britain photography award] lies in the importance of human connection through portrait photography, and their power to reveal a window into another's life and experience. This is evident from

the selection of images you see in the collection.

'Each portrait documents an entirely different life, from tales of love in Lidia Sharapova's image, and realisations of our mortality through Hannah Maule-Ffinch's moving portrait, to powerful images of protest in Virginia Hine's work. Portrait photography helps us to understand others around us, and to bring the global community closer together.'

You might expect the judges of the competition to be looking for something in particular, or have a theme to focus on as each year comes around. Apparently, nothing could be further from the truth. 'We want to encourage a natural and diverse response to the world within a certain period of time. The eclectic selection which forms the book and the exhibition reflects the vast mosaic of human experiences from around the world, each captured by a photographer's unique style.'

It might also seem obvious that different countries would have unique identifying themes running throughout – but evidently that is also not the case. 'It's interesting to note that there is no discerning style from each geographic location. Although each artist has led separate lives, it goes to show how inspired we are by individuals from all over the world. In many ways the pandemic has helped shape







## Protestors

**By Virginia Hines - San Francisco, California, USA**

I encountered this young man at a Black Lives Matter demonstration, less than two weeks after the tragic death of George Floyd and during the height of the pandemic. I live near the station and wanted to document the confluence of historic events as they played out in my neighbourhood. This being San Francisco, protestors were passionate but socially responsible – everyone wore a mask.

## Untitled

**By Dave Imms - Dakar, Senegal**

In February 2020, I was commissioned by a travel magazine to go to Senegal and shoot Dakar's growing surf scene. Dekumba was one of a number of young people being taught by Rhonda Harper, founder of Black Girls Surf. I was only supposed to be at the surf school for an hour or so, meeting the students and photographing them, but I ended up spending my whole morning there. It was amazing to see so many happy, confident kids take to the water.



## Braveheart

**By Hossein Fardinfard - Pankisi, Georgia**

Thirteen-year-old Rizvan is Chechen; he lives near the Alazani River in Georgia, where most of the inhabitants are Chechen migrants. When I asked to take his picture, he struck this confident pose without me directing him.



➤ this, as we turned to online international communities for inspiration and reflection.'

Diversity across the judging panel is incredibly important for 1854. That also includes diversity across professions, with representatives from multiple sectors within the industry. Previous judges have included Fiona Shields, head of photography at *The Guardian*, Magnum photographers Alessandra Sanguinetti and Newsha Tavakolian, and Mallory Benedict, photo editor at *National Geographic*. Those who enter the competition should feel as though their work is being seen by some of the most important and most influential people working in photography today.

Although Covid is obviously going to be the overwhelming theme of any such contemporary volume – indeed, the cover shows a couple embracing while wearing the now-familiar sight of face masks – it was also important to show other events. Some of those may have happened regardless, while others have continued through disruption and with differences despite what was going on.

1854's representative continues, 'Although Covid-19 has been a formative part of the last 18 months, we were also interested in finding the glimmers of normalcy that resided in local communities, uncovering those narratives that document all experiences during the past year.'

'Images like Rhombie Sandoval's portrait of Mohammed in Morocco show how normal life continued despite the chaos that the pandemic brought. This being said, it was also interesting to show how "normal" events of life were transformed, such as Davide Bertuccio's portrait of the couple formalising their union. Once everyday and traditional scenes were, and continue to be, disrupted, but still maintain their familiarity.'

Although always a fascinating collection, this year's Portrait of Humanity perhaps strikes a louder chord than usual. The portraits found within are shown around the world at a number of key locations, including Photo 2021 in Australia, the Belfast Photo Festival which took place in June and it will travel to the Indian Photo Festival later this year. That means that millions of people will see these images as it makes its way around the globe.



## Angel By Nichole Murray-Fink - Atlanta, Georgia, USA

I interviewed Angel for a project I was working on about the emotional and mental impact of the pandemic. She shared how isolation had freed her from comparing her life to other people's. As a musician, she had become overwhelmed by the idea of keeping up, and felt relief when the world briefly shut down. She found time to invest in herself and show herself the kindness that she had previously relied on others for.

That also means it's a very appealing prospect to enter your own work, and those with a penchant for portrait photography should already be considering entering next year's contest, which is now open for pre-registration.

It's clear that the competition judges don't have a set definition of what makes a good portrait, but it's safe to say that anything with heart and soul will likely do well. 'Submit work that has an emotional connection to you. Whether that's a fleeting street portrait, a moment suspended, or part of an ongoing project. The judges are looking for work that shows humanity, individuality and the strength of our global community.'

Worth noting also is the fact that any format of photography is permitted – whether film or digital, and from any device, including smartphones.



For more information and to learn more about entry criteria, visit [1854.photography](https://1854.photography) and click on 'Awards'. The book, *Portrait of Humanity Vol 3*, is available to buy now. It is published by Hoxton Mini Press, RRP £22.95. ISBN: 9781910566947.







## Kayayei Sisters By Natalija Gormalova - Accra, Ghana

Rahina's 11-year-old sister Rafia started working with her as a kayayei last year, carrying goods at the biggest second-hand clothes market in Accra. They live together in the Agbogbloshie slum. Rahina understands the dangers of where they live but doesn't have another choice; it's the cheapest place to rent and is very close to the market. She is grateful that her younger sister has joined her as they can eat and spend time together after work.



## The Best Day of My Life By Davide Bertuccio - Barzanò, Italy

My friends, Marta and Alessio, sign the documents that will make them husband and wife. Between March and April 2020, 17,000 ceremonies were cancelled in Italy. This was one of the first post-lockdown weddings to take place.

## Curiosity By Joe Habben - Toronto, Canada

My partner Polly at the Toronto aquarium. She had come to visit me while I was studying a semester abroad in Canada. This photograph was taken on one of the last and most memorable days that we spent together before she returned home to the UK.



# The Coronation of Queen Elizabeth II

By Cecil Beaton

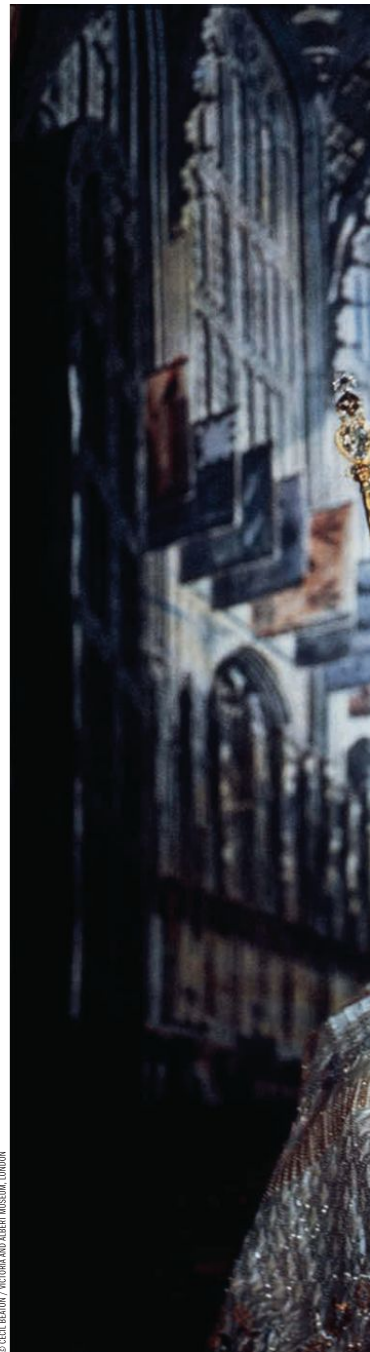
With a large dash of style and theatrics, Cecil Beaton brought a whole new image to the Royal family and created one of the most memorable and powerful pictures of monarchy the world has ever seen, says **Damien Demolder**

So long as you do a good job, one portrait shoot might turn into two when the friends of your sitter get to see what magic you have conjured. As that social circle shares your contact details you'll be asked to do a cousin's wedding, a christening perhaps, a family group shot and before you know it you're photographing the coronation of their eldest daughter. That may not be exactly how things progressed for British fashion photographer Cecil Beaton after he received that first call from a lady-in-waiting, but he quickly became a favourite photographer of Queen Elizabeth's well before he was asked to photograph the official coronation pictures of her daughter, Queen Elizabeth II, on 2 June 1953.

At the time, Beaton was a well-known fashion photographer, working for Condé Nast and covering *Vogue* magazines on both sides of the Atlantic, and had demonstrated an artistic and dramatic style that evoked, and still evokes, a sense of grand theatre. Indeed, he managed to make the Blitz look romantic when working for the Ministry of Information during the war,

and Beaton's portraits of the Royal family were considered important weapons during WWII, both to intimidate the enemy and to bolster the support and enthusiasm of the public – and it's easy to see how that worked.

Having left London in 1928 to seek his fortune in New York (a fortune he seems to have well and truly found) he came home again in 1938 with his tail between his legs after being fired by Condé Nast for inserting anti-Semitic phrases into an illustration on New York society for the US version of *Vogue*. These days a tweet from one's teen years can revisit to bite your backside and ruin your career, but in 1938 things were different. Once back in London it didn't take long for him to be called upon to photograph the Queen in Buckingham Palace as the country slid towards war with Germany. In fact, such were the times, or such was his talent, that less than two years after being fired by Condé Nast the publisher re-hired him. Beaton's sins, which had cost the reprint of an entire issue of *Vogue*, were, it seems, quickly forgiven.



© CECIL BEATON / VICTORIA AND ALBERT MUSEUM, LONDON



When asked to photograph Princess Elizabeth directly after her coronation, Beaton sharpened all his theatrical skills to create an image that's more fairy tale than portrait. It isn't so much a picture of Queen Elizabeth II as it is a picture of the idea of what a queen should be. If theatre can be defined as a space in which actors perform before a constructed background, this fits the bill. The impossibly grand and romantic background view of the Henry VII Lady Chapel in Westminster Abbey is actually a painted canvas – the pictures were taken in Buckingham Palace once the party had returned from the Abbey. The throne, the curtain and the Queen are real, but the sitting is fabricated to represent an ideal rather than to be a strict document of the occasion. It is, I suppose, a form of propaganda – propaganda that's extremely effective and of the sort I'm very happy to fall for.

There's a remarkable gulf in style between the pictures Beaton took of Queen Elizabeth II and those that were shot of the previous coronation in 1937. Hay Wrightson was given the job of recording the official pictures of George VI and, as much as he did a decent job of it, the rather static photographs could be of a high-society wedding. Wrightson's portraiture generally is in a much more traditional vein and is more factual. He also had been a Royal regular, but employed a style somewhat devoid of Beaton's flamboyance. The switch to Beaton as the royal favourite, as early as 1938, brought about a remarkable change of direction in the type of images the Royal family released to the press. It was felt this change was needed to present a new image for the Royals after the catastrophic abdication of Edward VIII at the end of 1936. Beaton also photographed the former king – now Edward the Duke of Windsor – and Wallis Simpson the day before their wedding six months after the abdication. These though were much simpler, low-key portraits when viewed alongside those he had been used to shooting for *Vogue* as well as those he would go on to shoot of Queen Elizabeth and Princess Elizabeth in the coming years.

Beaton's remarkable collection of photographs of the Royal family were shown at the V&A in 2012 to celebrate the Diamond Jubilee, and together they present the complete picture of how his portrayal of the family, and of the Queen in particular, has shaped the way the world sees them today – well, before their recent dramas at least. Perhaps we need to bring Beaton back from the dead.

BBC Sounds has an interesting edition of *Desert Island Discs* with Beaton as the guest that was recorded days before he died in January 1980.







# Neighbourhood

**T**he news reports I read and heard about Hackney in the mid 1990s were rarely positive. When I had to visit the east London borough running errands for the photographer I was assisting, I scheduled them for noon when the supposed gangsters, pimps and addicts (I hoped) would be sleeping off the previous night's endeavours. Around the same time, Essex-born photographer Jenny Lewis graduated from Preston University (University of Central Lancashire) with a degree in Fine Art, moved to London and made Hackney her home. 'The first house that I absolutely loved was in Haggerstone near London Fields. A proper house with a pool table and a massive garden for parties. From that first house I've moved twice, one

road over. I walk past that first house I lived in every day. I never felt nervous in Hackney. I immediately knew my neighbours and felt really connected. All the photographers lived east who I was assisting, it was easy to get to people's houses – it just felt like my vibe. I felt instantly at home,' reminisces Jenny.

Many photographers, when they've made their fortune in London move their family to Devon; over 25 years later, Jenny remains in Hackney with her husband raising their two teenage children, Herb (12) and Ruby (14).

In those early years, Jenny cycled to work at professional photo lab, Metro Imaging, learning quickly from the hundreds of black & white contact sheets she printed every day for renowned photographers

**Above left: Vivi, 3 years old**

**Above right: Jack, 7 years old**

including photojournalist Tom Stoddart and photo-siblings, the Douglas Brothers. She quickly prepared and propelled herself into the freelance world shooting editorial assignments for a range of magazines and supplements including *The Times*, *Guardian*, *Red*, *Grazia* and perhaps surprisingly, punk rock metal magazine *Kerrang!* who sent her to America photographing hip hop group, the Beastie Boys.

Walking through Hackney to meet Jenny is uplifting and eclectic. The graffiti now a tourist attraction or backdrop for internet influencers and TikTokers. The smell of bacon butties from greasy spoon cafes mix with £4-a-cup craft coffees. There are hipsters and the homeless, Ukrainian food shops, vegan pizzerias and a



# watch

Portrait photographer Jenny Lewis's latest book, *One Hundred Years*, is a tender and intimate portrait of her community. **Peter Dench** finds out more

plant warehouse. Boys on low-slung bikes wearing BOSE headphones whirr past, canoeists paddle under bridges. The birds are chatty and the weather as warm as the greeting I get from Jenny arriving at her first floor studio overlooking Regent's Canal.

The signs are Jenny is busy. Flowers from socially distanced visits by photographers Alys Tomlinson and Jane Hilton bloom on her desk, and bestowed publications from Barry Lewis lie on the window sill (all three photographers recently featured in AP). The year planner on the wall is busy with highlighter pen. One hundred 400x560mm mounted prints have just been delivered for installation at the Britannia Leisure Centre in Shoreditch. The images are all from *One Hundred Years*, her latest book.

**Above left: Sonia, 32 years old**

**Above right: King, 38 years old**

*One Hundred Years* (2021) is Jenny's third book, following *One Day Young* (2015) – portraits of women and their newborn baby all taken within 24 hours of birth in east London – and *Hackney Studios* (2017) – where Jenny spent four years exploring studios across the borough, photographing the artists who have defined the area including painters, illustrators, filmmakers, jewellers and ceramicists. All three are a collaboration with independent east London publisher Hoxton Mini Press. Jenny is captivated by and has captured her neighbourhood. 'I don't think I'm obsessed with Hackney, it's more I've a right to be there in a way – I feel more accepted. You can get a lot of diverse experiences in these few miles. It feels really natural to me to talk to

people and take portraits that are on my doorstep. I have confidence in my own community where I can ask something.'

*One Hundred Years* brings together portraits of her community, covering every age from one to 100 in chronological order. In 2018 she was asked to photograph 105-year-old Nellie by Nellie's grandson for Mother's Day. 'I couldn't believe someone aged 105 could live on their own, I thought you'd be in a care home that age or have carers coming in. She was so feisty, she lives two floors up, she's not in a wheelchair and goes out every day,' explains Jenny. After photographing 150 women with their baby for *One Day Young* and mostly mid-age creatives for *Hackney Studios*, she wanted more scope. 'I'd





Anjum, 55 years old



Eric, 68 years old

given myself really tight parameters with the first two books, ten years of photographing people in those tiny groups; I wanted to burst it all open! I wanted to photograph men, see what's going on in their lives, in their head. I've photographed so many women and loads of the work I was getting was because of *One Day Young* and then that's all you get, commissions of motherhood and babies.'

The book includes men feeding pigeons, sunbathing, at work, on the tennis court and in the studio. She found her subjects through friends, schools and social media. A General Practitioner helped find the older subjects and the doctor's surgery will exhibit a selection of images. Each simple portrait is accompanied by a personal narrative of the sitter transcribed by Jenny. 'In the late

1980s I was diagnosed HIV positive. I decided to start a theatre company comprised entirely of others with the condition. We became a great success. I witnessed the transformation of frightened individuals, some terrorised by public ignorance, into confident performers. It's encouraged me to help others not give up hope,' is the testimony from 76-year-old Cloud, pictured sat on a multi-coloured covered sofa wearing a jaunty green hat with the HOLLYWOOD sign on top. 'People are always stereotypical to me. Just because I'm a boy they say you can't like pink, but I love pink. One of the first times I wore a skirt, my mum bought me a tutu. I looked in the mirror and I loved it. It makes me feel happy when I'm glamorous,' reveals Jack, 69 years Cloud's junior.



*One Hundred Years* by Jenny Lewis is available to buy now. RRP £17.95. ISBN: 9781910566855. [hoxtonminipress.com](http://hoxtonminipress.com)

The pages are alive with chatter exposing life's poignant twists. What did Jenny learn from her romp through the lives of others? 'I expected the plus-75s to have thought they'd had enough and most of them said that they wanted another 20 years and I was surprised by their lust for life, to keep wanting more. People I thought were possibly really lonely – a guy that never got married, hasn't got any kids, isn't working any more, I was thinking, what's that like? He said it was the best time of his life and was loving it. I was constantly challenged and surprised at what people would say – the young ones often being so anxious and confused and the older ones being sparky and quite fun. It was nice to have got it all wrong.'

For *One Day Young*, Jenny had to work quickly and simply. Setting up

Hyacinth, 88  
years old



Renee, 100  
years old



lights would have been too much of a distraction, blasting flash at the adjusting eyes of a newborn, unforgiving. She continued this approach for *One Hundred Years*, cycling to each portrait with her Canon EOS 5D Mark III and a tripod – no assistant, no lighting, no fuss. 'There's something about having it on a tripod where you can stop photographing and have a chat, make eye-contact, relax that person and then go back to it. That's become the technique, it's a little dance. If the camera was constantly obscuring my face it would make a difference. I don't need the tripod but it's a handy distraction.' The uncomplicated approach binds together the 100 characters and enables Jenny to bring us their stories.

When Herb was a few months old,

Jenny developed rheumatoid arthritis, an autoimmune disease causing joint pain and damage throughout her body. We gaze across the canal as a tough-looking man crouches to photograph the ducklings, a kid jumps to sniff at the dangling jasmine and child carers push prams towards Victoria Park. Has the pain she suffers directed her photography? 'It's definitely altered why I photograph things, what I'm searching for and trying to figure out. With *One Hundred Years* there's a lot to do with mortality there. I've lost quite a few friends over the past couple of years, my best mate from university got cancer and died. Another friend got leukaemia, my dad got very ill with cancer and suddenly it just felt a real possibility that death was there – where am I on this timeline, what's going on,



Jenny Lewis is a portrait photographer who excels at putting people at ease to capture a natural portrait. She has delivered assignments for a wide range of publications and commercial clients for over 25 years. See [jennylewis.net](http://jennylewis.net).

what's coming next, how do other people deal with it? I hadn't really thought about it until I stopped and looked at the work on the wall. I often find out why I'm doing things only when I've finished and consider that whole question of mortality and death.'

We go outside to photograph Jenny standing beside the seven, 3m-high, weather-proofed portraits from *One Hundred Years* on display along the canal; other outdoor exhibitions are planned. I raise the camera with the lens cap on then accidentally boot my flash across the ground. Finally I bring Jenny into focus. She's as fidgety as a toddler, wearing the bold colours of a child and trainers of a teenager (original Nike Air Jordan). She has optimism, drive, energy, wisdom and stories. She is one to one hundred years old.





# Frank Bruno

**Harry Borden** looks back on two very different shoots with former heavyweight boxing champion Frank Bruno MBE

**P**eople in the public eye often have limited time available for a photo shoot, and when shooting celebrity portraits I've often had to work quickly in difficult situations. Yet when I'm under pressure and time is short, the results are often as good as, or better than, those from a longer shoot. That's certainly true of my experience photographing former heavyweight boxing champion Frank Bruno.

My first shoot with him was in 2004, when I was commissioned by *The Observer Sport Monthly*. It took place at an event organised by Kids Company, a charity which supported excluded and disturbed teenagers, based in Camberwell, south-west London. Bruno was there to publicise his involvement in that year's Sport Relief event, from which Kids Company would benefit.

It wasn't the best situation to do a portrait – he was surrounded by an entourage, he was busy being introduced to the work being done at Kids Company and the room was full of noisy teenagers wanting his attention. The idea was that he would play basketball with them, then he would do an interview with the *Observer's* sports journalist, Kevin Mitchell, who is highly respected in the boxing world. Then, if there was enough time, I'd shoot his portrait.

Bruno was then 42 years old. Nine months earlier he'd suffered a nervous breakdown, which had followed months of depression, and had been taken to a psychiatric hospital for treatment. Although his public persona is associated with the kind of jocular repartee he enjoyed with BBC commentator Harry Carpenter at the height of his career, he was understandably much more quiet and subdued when I saw him after his illness.

## Vulnerability

After the interview, I did a quick shoot in the room that had been set aside for the interview, photographing him with some black curtains as a backdrop. I used my Hasselblad 500C/M with black & white film and my Fujifilm GW-670 with colour film. Bruno was very compliant and easy-going. At 6ft 3in and broadly built, he was a gentle giant – clearly a complex but likeable person and not at all spiky.

One image that stood out from that shoot was a close-up taken on the Hasselblad and lit with a Profoto studio flash with a softbox. Bruno had a sad, soulful expression and it seemed to capture his vulnerability. It was difficult to imagine him being the aggressive boxer who had, after turning professional, won 40 fights, 38 of them by knocking out his opponent. *The Observer Sport*

*Monthly's* editor really liked it and used it on the cover. I didn't get many images from the shoot, but luckily the ones I did get were good.

The first shoot directly led to the second, which took place a year later. This time the venue was the Peacock Gym in London's East End, where Bruno had trained at the beginning of his career. I was commissioned to shoot the cover of his book *Frank: Fighting Back*, by his publisher Random House, which focused on his experience of mental illness and journey back to health. Kevin Mitchell, who ghost-wrote the book, kindly recommended me to do the portrait.

When photographers are commissioned to shoot book covers, publishers usually create mood boards to give a specific idea of what they want. However, in this case I was given a free hand to shoot whatever I wanted, the same as I would for most editorial jobs. By this time I had switched to digital kit and was using the Canon EOS-1DS Mark II. I shot a wide variety of images, some using the gym as a background and some with a dark backdrop I'd set up. Again, Bruno was quiet, but willing to do whatever was necessary for the book cover.

Even though I spent a longer time with him on this shoot and the atmosphere was convivial, I still didn't really get a sense of who he was. I don't remember having anything other than superficial conversations with him and I think he was more comfortable with that. I found him really likeable, but, as with the first shoot, the prevailing atmosphere on the day was one of slight sadness.

In the event, two of the images from the shoot were used on different editions of the book, which became a *Sunday Times* best-seller. The first was almost a full-length shot of Bruno sitting on a gym



**Above:** Harry's favourite Bruno portrait

**Left:** This image was for the cover of Bruno's book, *Frank: Fighting Back*, which became a *Sunday Times* best-seller





bench, holding some boxing gloves. The second, used on a later edition of the book, was a head-and-shoulders shot of him with his shirt off. This time, there was a more determined look in his eyes, which fitted in with the book's 'fighting back' theme.

However, my favourite Bruno portrait remains the soulful black &

white close-up shot from the first shoot. For all his formidable skill and achievements in the ring, he has remained popular with the public mainly for his good-natured personality. I think this image captures something of the real Bruno. Ultimately, he's just a big gentle guy.

**As told to David Clark**

## Harry Borden



AP

Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images. His new book of portraits of lone fathers, *Single Dad*, was recently published.

# Hegarty's Boatyard

A love of classic boats led Kevin O'Farrell to start a project about the last traditional wooden boatyard in Ireland, as **Tracy Calder** discovers

When a wooden boat is stripped bare it resembles the upturned rib cage of a whale. Vast planks of wood curve towards the centre where they attach to shorter horizontal planks forming a manmade sternum. 'I suppose it makes sense because that's where they come from: the sea,' laughs photographer Kevin O'Farrell. Kevin's passion for wooden boats dates back to his youth, which he spent in Henley-on-Thames. 'I used to cox and row – I was shortlisted for the Olympics at one point. I had no chance of going really, there were so many coxes better than me!' Alongside his passion for boats, he developed an interest in furniture making: 'My affinity for wood runs deep.' It's no surprise, then, that he chose a yard specialising in the building and repair of wooden boats as the subject for a long-term project. 'It was a perfect fit,' he enthuses.

Hegarty's Boatyard, just outside Skibbereen in Co. Cork, Ireland, was established in 1948 when shipwright Paddy Hegarty decided to convert a disused corn store into premises for traditional boat building. Over the years his reputation as a master craftsman grew, as did his desire to pass his expertise on to his sons, Liam and John. In the 1970s they joined their father, helping to turn Hegarty's into a stronghold for wooden boat building. (Paddy passed away in the late 1980s and his sons now run the yard.) When Kevin began taking pictures there in 1996, he had no idea he would still making the five-minute drive from his home 25 years later. 'At first I had my camera with me and took one or two pictures, and then I started to spend more time with Liam. I'd go sailing with him, often in a boat he had built.'

At the time, Kevin wasn't taking many pictures professionally – he had a new baby at home and was finding it hard to make a living out of photography in West Cork. 'I was teaching sailing and outdoor pursuits, so I just had a general interest in the boats.' As digital cameras became more widely available the cost, and ease, of documenting the boatyard became less of an issue. 'As soon

as I started shooting digital everything else went. I was a total convert!' He began spending more time at Hegarty's. A former student of the Documentary Photography course at Gwent College of Higher Education in Newport, Wales, he knew that to get the best pictures he had to be patient. 'My work involves spending most of my time impartially observing how events unfold in front of the camera. The advice of my course director, David Hurn, still holds true, "Always have a good pair of shoes".'

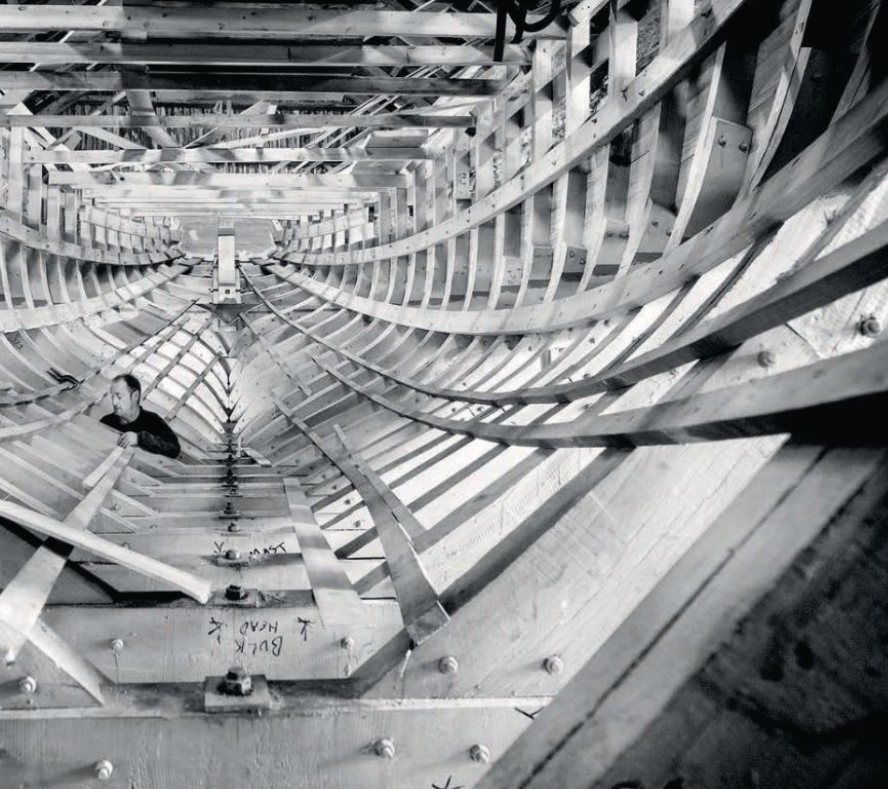
Under the guidance of Hurn and fellow lecturer John Charity, Kevin had learnt the value of shooting assignments and long-term projects. He also discovered that documentary photography is a great way to gain access to places that might otherwise be off limits. 'In a sense, photography is just an excuse. It's an introduction to people, and it's the relationships you make with these people that's important.'

Having spent the best part of 40 years as a documentary photographer, he believes half the battle is finding something to photograph in the first place. 'You've also got to feel passionate about what you're photographing. When these two elements combine, like they did with me and the boatyard, it's wonderful.'

In time, Kevin was accepted as one of the crew and was often asked to hold a piece of wood or a saw. 'Sometimes I'd be thinking I've got a job to do, I can't hold that,' he laughs. 'Many a good picture has been lost because they see me as one of their own, which is great!' Kevin is a classic boat owner himself (he spends much of his time sailing a wooden Alfred Mylne Scottish One Design around Roaringwater Bay), which certainly helps. 'Knowing what they're doing in the boatyard and knowing the different processes makes life a lot easier,' he confirms. 'Sometimes one of the boat builders will phone and tell me what they will be doing and when, but I'm there so often it feels like home anyway. It's such a nice place to be, and we are all friends there now so it's easy to drop in and walk away at a moment's notice. It's a special place.'







## Kevin O'Farrell

Kevin is a freelance documentary photographer based in West Cork, Ireland. His work has been exhibited widely throughout Ireland and Europe. His book, *Hegarty's Boatyard: Last Surviving Traditional Wooden Boatyard in Ireland*, is now available and accompanies an exhibition of the same name currently at the National Maritime Museum in Cornwall ([nmhc.co.uk](http://nmhc.co.uk)). Visit [www.kevinofarrellphotographer.com](http://www.kevinofarrellphotographer.com), Instagram and Facebook: @kevinofarrell photographer



**Building (and repairing) traditional wooden boats involves a great deal of craftsmanship and effort. To capture this painstaking work Kevin had to be patient and become one of the crew**





## Tara Herron

A creative lifestyle photographer based in Nashville, Tennessee, Tara has been a Canon Creator since 2019 and makes her living from creating content for brands on Instagram. She teaches aspiring content creators and children's photographers. [www.taraherronphotography.com](http://www.taraherronphotography.com) / @taraherron\_photography.

# Making magic

In **Tara Herron's** portraits, light plays more of a role than to merely illuminate subjects. Tara tells us not only why but how she creates such magical children's portraits

**M**y story began after the loss of my daughter, Hallie; I was struggling to find a tangible way of incorporating her presence into our family photographs. When my then two-year-old son, Anderson, and I were playing in what would have been her bedroom, her standing chandelier suddenly scattered



The combination of backlighting and bubbles creates a magical scene  
Canon EOS R6, 85mm, 1/250sec  
at f/2, ISO 200



Engaging with children in a fun activity often results in a great energetic shot  
Canon EOS 5D Mark IV, 24-70mm, 1/2000sec at f/4, ISO 1600



## Tara's top 10 tips

### 1 Look for the light

The light is what determines the location and where I place the child. Once I've found the best light, I'll do what's necessary to access it whether that's to move furniture or to cross a creek.

### 2 Be ready

I want everything set – props, staging, camera settings, games – so I'm ready to start shooting as soon as the child enters the light. Children have a very short attention span so I have to be quick!

### 3 Fun, fun, fun

Play lots of games. I love 'Simon Says' – it enables me to get them looking in a particular direction whilst they think it's a game. And, if they mess up, smiles and candid emotions are guaranteed.

### 4 Play music

Use music to set the tone. If I want graceful movements, I'll choose ballet music to dance to. It's important to choose music based on the emotion you want to evoke. Sometimes I let them pick a song to empower them with control over the shoot.

### 5 Take a break

If a child is unhappy and you can't play a game, play music, or tell a joke – take a break.

### 6 Stay flexible

Be prepared to deviate from your plan if the child isn't engaging and give some power back to them. Often the best photographs come when you relinquish control.

### 7 Shoot low

Get down to eye level with the child – it will give you better compression and make it easier for the viewer to become more connected with the subject.

### 8 Use props

Choose props that the child enjoys playing with and retains their interest, like a tea set or bubbles. Clean snacks, like popcorn and watermelon, can be good to include too. As long as children are kept busy, they're usually much more cooperative.

### 9 Get in the frame

Particularly with parents photographing their own children, don't be afraid to get in the frame too. It puts them at ease and makes it much easier for you to control.

### 10 Think fast: shoot faster

I never let my shutter speed drop below 1/250sec and if I'm trying to freeze a jump or a twirl, my shutter speed is in the region of 1/1250sec. Unless there are multiple subjects in the frame, it's worth using f/4.0 until you get precise with your focusing and then gradually stop up.



You can still explore on a rainy day. The yellow waterproofs worked well against this field of yellow flowers  
 Canon EOS R6, 85mm, 1/2000sec at f/1.6, ISO 100



☞ rainbows all over the wall as the light hit it just right. Anderson tried to catch them as I photographed him, and it dawned on me that Hallie could become the light in all my images – that's how I'd visually represent her. I've since become obsessed with finding light in every room of my house to photograph Anderson and my daughter London in it, so all my babies are captured together. That day really shifted the trajectory of my photographic career. I now mostly photograph my own children for brands on and off of Instagram, creating magical images that can be used in advertising, which has also led me into work with Canon and teaching others.

### Unfolding the magic

When creating a portrait, sometimes I'll have a detailed plan with bought props to bring it to life; other times I'll be inspired by pretty light and see how the images unfold depending on the subject's personality. Anderson is energetic so I often photograph him jumping on the bed; London is very happy setting up a tea party, dancing or putting on a tutu. For impromptu sessions, I'll look around the home for props that photograph well and could keep my children's interest, like slotting coins into a piggy bank, or I'll pull out a vintage toy I've had stored away but is new to them. For me that's enough. The scene doesn't need to be big and elaborate every time. Although I do love an elaborate set-up: filling a bathroom with 200 balloons obviously takes planning, puff, and patience as you wait for the right day with the right light.

### Looking for light

For fine-art portraits I use a Profoto B10 but the rest of the time I make use of natural light, and mostly harsh backlighting. Whilst such dynamic light is challenging to work with as you're constantly balancing hard shadows and bright highlights, you can use tools like prisms, fog, and bubble

machines to add interest and highlight detail in the light. Backlighting often creates hard shadows on the ground too, which makes light-rays appear more natural when applied in Photoshop as they reach from the window to the floor.

When exposing subjects, I nearly always shoot wide open and underexpose the skin tone by up to a stop; I'd rather blow out the highlights than let the skin be underexposed too much, which is a risk with backlighting. Some photographers would disagree about sacrificing highlight detail for skin tone, but I try to avoid the grain you get from lifting deep shadows in Photoshop. The Canon RF 28-70mm f/2 L with the R6 does a great job though: it's such a flexible and fantastic combination that handles scenes high in dynamic range and conditions that are tricky to autofocus, like backlighting, with ease. I only use my Canon EOS Mark IV these days for commercial work because it's got the megapixels to support large-format printing.

### Piecing it together

Whilst I generally choose light and location for its compatibility with adding light-rays, I don't know what overlays I'll incorporate until I've processed an image. I look at how I can use them to create balance, such as having light-rays come from the left and birds from the right. Often, I'll spend 30 minutes editing an image and it's not until I step away for a break and return that I'll realise what's missing, then the search begins.

If I can I'll shoot my own overlays, otherwise I'll extract elements like animals from images on Unsplash.com or purchase overlays from Etsy or Jessica Drossin. If I'm shooting bubbles in a scene, for instance, I'll take an image with the lens defocused to get more bokeh. I then darken the background all the way and that lets me add the overlay to the main image by simply changing the blend mode to Screen. It's much easier than it might look.



An elaborate balloon party made for a colourful and playful scene  
 Canon EOS 5D Mark IV, 24-70mm, 1/1250sec at f/2.8, ISO 640

## TARA SHARES HOW SHE PROCESSED THIS WONDERFUL SCENE



### 1 Extend canvas

I begin by extending the image canvas and expanding the background by adding a portion of another image from the shoot. In this case I added more of the tower's roof and resized the base image to make the subject appear larger. Once images are aligned, I blend any visible joints between the two using the Gaussian blur tool and the Clone Stamp tool in Photoshop.



### 2 Adjustment layers

To create separation between the background and subject, lots of Curves adjustment layers are used to selectively darken areas and highlight details. I'll then tackle colour using Color Balance or Selective Color adjustment layers to isolate areas such as the increasing blue and cyan in the waterfall, the green on the roof and reducing the reds in the subject's hair. The layer masks of adjustment layers are invaluable tools.



**Above: Original. Below: Finished image after adjustments and overlays have been applied to suit the scene**



### 3 Find an overlay

Once basic adjustments are made, I look for the right overlays to fit the image; this one called for a new sky and birds. As the birds were against a black background, it's as simple as positioning them on the image and changing the Layer's blending mode to Screen. The Gaussian Blur tool and a Curves adjustment layer that brings out the highlights and shadows help to blend them together.



### 4 Blending modes

To add haze and atmosphere, I add a light-ray overlay, set to the Overlay blending mode and use the Free Transform tool to manipulate its placement. To improve the hazy light, I use a large, soft Brush loaded with a light-yellow colour on a transparent layer set to the Screen blending mode and adjust the layer's opacity. Selective contrast adjustments brighten the face and boost the contrast of her clothes.



### 5 Finishing touches

After selective adjustments are made, I focus on the image as a whole. Using a Colour Balance adjustment layer, I cool the tone by reducing yellows and increasing magenta and blue. I finish by adding a dust overlay and brighten the whole image with a Curves adjustment layer. A High Pass filter (radius 5.0) with an Overlay blend mode lets me sharpen just her eyes, hair, and clothes to apply the finishing touches.



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## Round Seven Portraits

The possibilities are endless when it comes to capturing portraits. From the traditional to the unconventional, inside or outside the studio, anything goes. Whether you choose to make yourself the subject or capture others, we're looking for a portrait that tells a story. Great people pictures can be found in all walks of life – it's how you capture and portray your subject that draws the viewer in. We can't wait to see how you interpret this genre of photography.



### Your guest judge

Your guest judge for Round Seven of APOY is Natasha Bella. An accomplished and experienced photographer and model, Natasha runs group and one-to-one workshops in her Leeds-based studio, in which she covers a variety of different genres, as well as lighting and posing techniques. She also gives camera club talks on collaboration and the importance of teamwork. To see more of her work, visit [www.natashajbella.co.uk](http://www.natashajbella.co.uk).

## Plan your APOY 2021 year

Below is a list of all this year's rounds, including when they open, when they close and the dates the results will be announced in AP

THEME	OPENS PHOTOCROWD	OPENS AP	CLOSES	RESULTS
Black & white	6 Feb	13 Feb	1 Mar	AP 10 Apr
Natural world	20 Feb	13 Mar	19 Mar	AP 8 May
Home	20 Mar	10 Apr	16 Apr	AP 5 Jun
Landscapes	17 Apr	8 May	14 May	AP 3 Jul
Architecture	15 May	5 Jun	11 Jun	AP 31 Jul
Movement	12 Jun	3 Jul	9 Jul	AP 28 Aug
<b>Portraits</b>	<b>10 Jul</b>	<b>31 Jul</b>	<b>6 Aug</b>	<b>AP 25 Sep</b>
Travel	7 Aug	28 Aug	3 Sep	AP 23 Oct
Street	4 Sep	25 Sep	1 Oct	AP 20 Nov
Close-ups	2 Oct	23 Oct	29 Oct	AP 18 Dec

### YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Seven - Portraits

**APOY32853837**

A good portrait should tell a story, as with this image by Zay Yar Lin, which came third in last year's Portraits round



To enter, visi

## ALL ABOUT APOY 2021

### The camera club award

Do you belong to a camera club? You can accumulate points for your society when you enter APOY, and after all the ten rounds are complete, the one with the most points will win a voucher for £500 to spend at MPB. The club might want to spend it on gear for use by members, or even run its own in-house competition with the prize going to the most successful photographer. It's entirely up to the winning group to decide.



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## What you win

Take your pick from MPB's huge catalogue of used gear

The winner of each round of APOY receives a £500 voucher to spend on anything at MPB. From top-of-the-range digital medium-format camera bodies, to entry-level DSLRs, telephoto zooms and wideangle lenses, MPB is a one-stop shop for used kit. And, of course, you can use your voucher towards your dream piece of kit, if it happens to cost more than £500.

For portraiture, nothing beats a classic focal length with a wide aperture, which is why 85mm primes are so popular. It's great for both full-length and close-ups, and there's little or no distortion to features.

MPB has 85mm wide-aperture prime lenses by the major brands, including the Canon EF 85mm f/1.2 L II USM, the Nikon AF-S 85mm f/1.4G and Sony FE 85mm f/1.4 GM. All feature outstanding optical performance and gorgeous bokeh. They start from £879, £694 and £1,029 respectively.

There are second- and third-placed prizes of £100 and £50 vouchers respectively, while the winner of the Youth category wins a £250 voucher.

Check out [www.mpb.com](http://www.mpb.com) to take your pick from thousands of items.

[t amateurphotographer.co.uk/apoy2021](http://t amateurphotographer.co.uk/apoy2021)

## The Young POTY award

This year, we are adding a Young Photographer of the Year category to APOY, in order to encourage our up-and-coming snappers. Entrants should be 21 years old or younger by the competition's final closing date of 29 October 2021. All the categories are the same as for the main competition – simply select the Young APOY option on Photocrowd when you upload your images. This category is free to enter; each category winner receives a £250 voucher, and the overall winner receives a voucher for £500 to spend at MPB.







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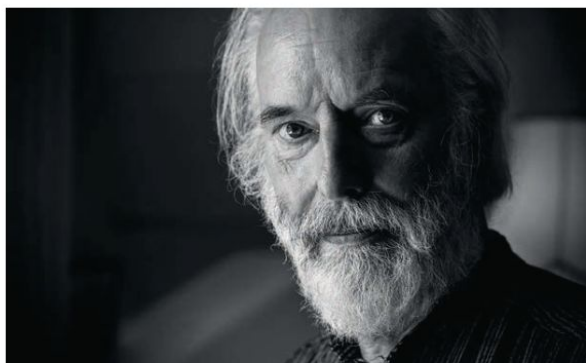
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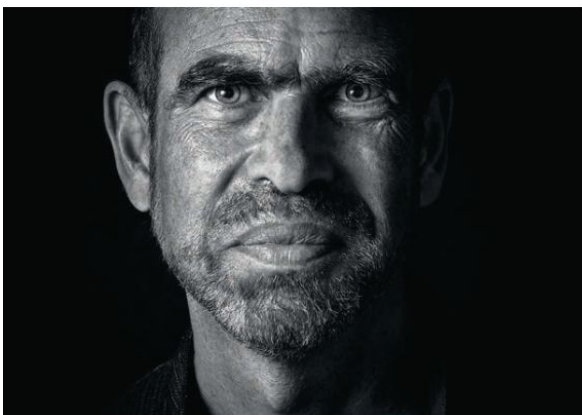
# Face facts

The UK winner of the pan-European EISA Maestro competition has been chosen. Here we share the winning images, along with a second portfolio chosen by guest judge Harry Borden

This year's EISA Maestro Photo Contest required entrants to enter five to eight photographs on the theme of 'faces'. The UK winner, Kim Ayres, receives a one-year digital subscription to AP and goes forward to the International round of the contest. The winning entries from each of the 16 participating EISA countries are judged together at the Association's Awards Meeting in June 2021.

The final results of the International Maestro contest will be revealed at the EISA Awards Gala, due to take place on 3 September 2021 (circumstances permitting). The overall winner will take home a €1,500 prize and an EISA Maestro Trophy.

All of the National Maestro winners will also be eligible for the Public Choice competition, the winner of which will receive €1,000.



## Kim Ayres

The UK's overall winner is Kim Ayres, for his black & white close-up character portraits. He explains, 'I have a love for faces. I have a love for the way people inhabit their faces and a love for the way faces grow and change over time. Young, old, male, female, different shapes, colours, markings and landscapes.'

Kim has been taking pictures for around 14 years. He started off photographing typical subjects such as sunsets, lone trees, peeling paint and so on. He comments, 'But a couple of years in, it was like I suddenly discovered faces. A revelation. No longer

taken for granted as merely a way of recognising someone. Although I will still attempt almost any genre of photography, I find that I'm continually drawn back to portraiture and cannot imagine ever tiring of it.'

Shooting with a Canon EOS 7D Mark II DSLR for the past couple of years, he favours the Canon 24-70mm f/2.8L zoom lens for its flexibility.

Kim runs a weekly live video podcast on photography, offering up tips, techniques and critique on submissions. Find it via Facebook Live at 7.30pm every Tuesday – search for kimayresphotography for more details.



## Harry's Choice Gerwyn Jones

The second portfolio presented here was selected by the UK's guest judge, Harry Borden. Regular AP readers will recognise Harry's name from the popular *When Harry Met* series. A well-known and well-respected portrait and documentary photographer, he was the perfect choice to select a portfolio for the competition.

Gerwyn's striking project was structured around the second lockdown period. Due to the limitations imposed by that, he took the opportunity to photograph his two boys Harri (10) and Evan (8) each day after home schooling. He explains, 'We would discuss where to explore and where they had never been, but this would be within a few miles of our home because of the local lockdown restrictions. My idea was to show a loneliness and sense of sadness in my photos due to the Covid-19 pandemic as the boys were struggling not seeing their friends and not going to school.'

The project takes place in Mountain Ash, situated in the South Wales valleys. Gerwyn used barren landscapes, run-down areas and the weather to portray the solemn mood he was hoping to achieve. He used a Canon EOS 6D Mark II with a 28-105mm lens for his pictures.

This portfolio is the first competition Gerwyn has ever entered. He says, 'I was amazed to get shortlisted and super-proud, as this project is very much to do with the coronavirus, homeschooling and me getting back into photography. Also having lots of encouragement from many members of the Aberdare Camera Club helped.'







# Portrait lenses

Choosing the right lens can elevate your people pictures above the ordinary. **Andy Westlake** leads you through our pick of the options

Wideangle lenses are great for adding context to your portraits

Sony Alpha 7R III, 24mm f/1.4, 1/2000sec at f/1.4, ISO 100

In principle, you can take perfectly acceptable pictures of people with any lens. But if you want to make your portraits stand out from the plethora of everyday smartphone snaps, then picking a lens capable of rendering a very different look will pay off. Conventionally, this often means choosing a short telephoto with a focal length in the 85mm to 135mm equivalent range and a large maximum aperture. Indeed the term 'portrait lens' is often used to describe such optics, which deliver head-and-shoulders shots with both a flattering perspective and a nicely blurred background.

However, there's more to photographing people than this. With couples, for example, the wider view of a 50mm prime may be a better option, while for environmental portraits that show people in the context of their surroundings, a 35mm lens is often preferred. Going wider still with a 24mm can deliver striking results for full-body shots. It's all about understanding how to use the

properties of different optics to achieve your desired result.

## Depth of field and bokeh

For portrait lenses, wide-open sharpness isn't essential; indeed a little softness will often be flattering. But one genuinely desirable characteristic is the ability to concentrate attention on your subject by throwing the background out of focus. As most readers will know, this is done most easily using a long focal length and a large aperture, which generally means using a prime rather than zoom. But the flip-side is decreased depth of field, and shooting portraits with just one eye in focus isn't always a desirable look. So it's worth understanding that by separating your subject from the background and using a longer lens, you can use a relatively small aperture to increase depth of field while maintaining a high level of out-of-focus blur.

It's not just the degree of background blur that counts though, but also how it looks.

This is where the concept of 'bokeh' comes in. This much-abused word originates in Japanese and is used to describe how the aesthetic quality of the blur differs between lenses, even if they have the same physical specification. Some may deliver smoother blur, while others might do a better job of keeping objects in the background recognisable. Vintage lenses are often more characterful, earning descriptions such as 'swirly' or 'soap-bubble' bokeh, and some photographers enjoy experimenting with them to exploit such effects. Certain companies such as Lomography and Lensbaby recreate this kind of effect in updated designs.

For many photographers, the first step towards better portraits is likely to be an inexpensive 50mm f/1.8. Once your ambitions and budget expand further, though, there's a whole host of lenses to try. Over the next few pages you'll find our recommended fast primes for shooting portraits, covering a range of types and price points.

## Wideangle lenses



### **Fujifilm XF 16mm F1.4R WR**

● £839 ● [www.fujifilm.com/uk/en](http://www.fujifilm.com/uk/en)

Fujifilm offers the most complete lens range of any APS-C sensor system, and this weather-sealed large-aperture prime is a case in point. It provides an angle of view equivalent to 24mm on full frame, while delivering a similar degree of out-of-focus blur to an f/2 optic. Users needn't worry about shooting it wide open, thanks to its excellent sharpness at large apertures, which is complemented by smooth and attractive bokeh. It boasts weather-resistant construction for outdoor use and employs an aperture ring that clicks at one-third stop intervals. The only slight drawback is that autofocus isn't the quickest.

★★★★★ Reviewed 18 July 2015



### **Nikon Nikkor Z 24mm F1.8 S**

● £819 ● [www.nikon.co.uk](http://www.nikon.co.uk)

The advent of full-frame mirrorless systems has allowed camera manufacturers to re-evaluate their lens lineups, and Nikon has unusually created a set of f/1.8 primes that provide the premium image quality more usually associated with f/1.4 optics. The Nikkor Z 24mm f/1.8 S is an exemplar of this approach. While it's surprisingly large for a f/1.8 lens – Sony's 24mm f/1.4 is smaller and lighter – it still delivers superb images, while being notably more affordable than larger-aperture designs. It provides smooth, silent autofocus and its large manual focus ring can be customised via the camera menu to adjust aperture, exposure compensation or sensitivity.

★★★★★ Reviewed 3 July 2021



### **Panasonic Leica DG Summilux 12mm F1.4 Asph**

● £1,099 ● [www.panasonic.com/uk](http://www.panasonic.com/uk)

Micro Four Thirds users interested in shooting wideangle portraits with shallow depth of field should consider this compact, lightweight optic. It provides the angle of view and depth of field control equivalent to a full-frame 24mm f/2.8, so won't deliver especially blurred backgrounds, but as we'd expect from a Leica-badged lens, there's very little to complain about in terms of image quality. The weather-sealed barrel also includes an aperture ring, but this only works on Panasonic cameras, and not Olympus. If the price is too steep, Olympus makes the lovely little M.Zuiko Digital ED 12mm F2 that costs around £579.

★★★★★ Reviewed 6 August 2016



### **Sigma 24mm F1.4 DG HSM | Art**

● £699 ● [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)

For full-frame DSLR users, this stunning optic in Sigma's Art lineup provides a vastly more affordable alternative to Canon and Nikon's own large-aperture 24mm lenses. Yet it does so while giving up very little in terms of optical quality, with the main penalty being that it isn't weather-sealed. Its desirable features include an ultrasonic-type motor for fast, silent autofocus and a nine-bladed aperture for attractive bokeh. It's not just the sharpness that's impressive, but the overall look of the images, including the smooth, attractive rendition of out-of-focus regions. Quite simply, it produces lovely pictures with the minimum of fuss.

★★★★★ Reviewed 28 March 2015



### **Sony FE 24mm F1.4 GM**

● £1,349 ● [www.sony.co.uk](http://www.sony.co.uk)

Sony has been making full-frame mirrorless cameras for longer than anybody else, and this means that it can offer a significantly more extensive lens lineup, including a strong selection of premium fast primes. While some of its early designs were disproportionately large for its small Alpha 7 bodies, its recent G Master optics provide a wonderfully balanced package of impressive sharpness and lovely bokeh in a compact design. This lens is arguably the finest 24mm prime you can buy, with superb image quality combined with excellent usability, including an aperture ring that's switchable between clicked and clickless operation and extensive weather-sealing.

★★★★★  
Reviewed 17 November 2018



## Standard lenses



### Olympus M.Zuiko Digital ED 25mm F1.2 Pro

● www.olympus.co.uk ● £1,099

While Micro Four Thirds isn't the most logical choice of system for shooting with shallow depth of field, this weather-sealed large-aperture prime is the best option for users looking for a 50mm equivalent lens that can isolate subjects from their backgrounds. Like Olympus's 17mm and 45mm f/1.2 Pro-series optics, it's designed to deliver 'feathered' bokeh by slight under-correction of spherical aberration. In practice it produces lovely-looking images, with backgrounds dissolving away into a beautiful blur. MFT shooters looking for a smaller, more affordable, option should consider the Panasonic Leica DG Summilux 24mm F1.4 ASPH (£449) or its weather-sealed Mark II version (£569). ★★★★★  
**Reviewed 16 November 2019**

### Nikon AF-S Nikkor 58mm f/1.4G

● £1,499 ● www.nikon.co.uk

This is a rare example of an optic that has all the hallmarks of a classic portrait lens, including a flattering softness wide open and gorgeous bokeh, but with a wider-than-usual focal length. This design approach makes it something of a niche lens, but so does the price. If you understand exactly what it's for, though, this lens will reward you with really stunning images. It's well-suited to shooting couples, or portraits that include more of the subject's surroundings. Naturally Nikon also offers more mainstream alternatives: for head-and-shoulders shots, we like the £449 AFS Nikkor 85mm f/1.8G.



### Samyang AF 50mm F1.4 FE

● £489 ● www.samyanglens.com

Samyang was the first third-party maker to produce lenses for Sony's full-frame mirrorless cameras, with this being one of its earliest efforts. As a result, it's not the most refined when it comes to autofocus, especially if you like to use continuous AF. However there's plenty to like about the images it produces. Shoot wide open and you'll get a little flattering softness combined with attractive background blur; stop down and it'll deliver biting sharpness across the frame for environmental portraits. As a result, it's an interesting option for Alpha 7 users who are working with a limited budget.

★★★★★ **Reviewed 24 June 2017**



### Sigma 50mm F1.4 DG HSM | Art

● £649 ● www.sigma-imaging-uk.com

If any lens counts as a modern classic, this is it. Building on the foundations laid by the earlier 35mm f/1.4, it cemented Sigma's status as a top-tier lens maker and established its Art lineup as a true premium brand. Compared to traditional DSLR 50mm f/1.4 designs it's large, heavy and expensive, but this allowed the firm to use a more complex optical design that does a far better job of suppressing spherical and chromatic aberrations. Indeed its ability to produce sharp, clean images at large apertures won it our product of the year award in 2015.

★★★★★ **Reviewed 17 May 2014**

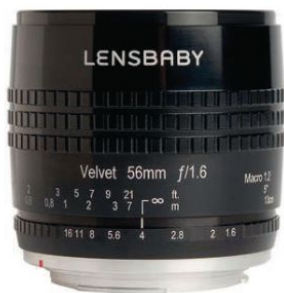
## Specialist lenses

In this guide, naturally we've concentrated on conventional autofocus lenses. But some photographers like to experiment with alternatives that eschew the usual approach of minimising optical aberrations in favour of delivering a more characterful result. Two names in particular stand out here: both Lensbaby and Lomography make delightfully quirky manual-focus designs that you'll either love or hate.

### Lensbaby Velvet 56

● £399 ● lensbaby.com

This portrait lens for APS-C cameras offers an aperture of f/1.6 for shallow depth of field and defocused backgrounds. It employs a 4-element, 3-group optical formula which the firm says delivers 'tack-sharp detail layered underneath edge-to-edge velvety glow' (technically a textbook description of under-corrected spherical aberration). A minimum focus distance of just 12cm allows it to do double-duty for close-ups, with half life-size magnification. The lens is available in all DSLR and mirrorless mounts, and there's an 85mm f/1.8 version for full-frame cameras, too.



**'Both Lensbaby and Lomography make delightfully quirky manual-focus designs'**



### Sony FE 50mm F1.2 GM

● £2,100 ● [www.sony.co.uk](http://www.sony.co.uk)

One of the great advantages of mirrorless cameras is the way they make ultra-large-aperture lenses entirely practical to use. The increased freedom in optical design allows much sharper lenses to be constructed, while on-sensor phase detection delivers vastly more reliable autofocus. Canon, Nikon and Sony have all recently produced 50mm f/1.2 optics, but Sony's manages to be the smallest, lightest and least expensive. It delivers a giddy combination of impressive sharpness and lovely bokeh, backed up by rapid, reliable, and silent autofocus. It's a pleasure to shoot with too, thanks to its comprehensive control set.

★★★★★ Reviewed 17 April 2021.



### Lomography Petzval 80.5mm f/1.9 Mark II

● £349 ● [shop.lomography.com](http://shop.lomography.com)

Taking its inspiration from a 19th-century optical design, this short telephoto portrait lens is defined by its relatively small region of central sharpness and characteristic 'swirly bokeh'. The original version employed a rack-and-pinion focusing system and drop-in aperture stops, but this MkII design boasts a conventional focusing helicoid and aperture diaphragm, making it much more practical to use. It's available in either a black paint finish or seriously retro satin brass, and Canon EF or Nikon F mount. For another £100, you can buy a version with a 7-level 'bokeh control' ring.

## Apodisation

A small selection of specialist lenses use a principle known as apodisation to deliver particularly smooth background blur. Essentially, this places a radially graduated neutral density filter within the lens to smooth away the edges of out-of-focus blur circles. While often fairly subtle, it's an effect that some portrait photographers prize greatly. The catch is that such specialised lenses tend to be pricey.



### Sony FE 100mm F2.8 STF GM OSS

● £1,399 ● [www.sony.co.uk](http://www.sony.co.uk)

Sony's specialist portrait lens is the spiritual successor to the legendary Minolta-designed, Alpha-mount 135mm f/2.8 STF. The initials STF stand for Smooth Trans Focus, and unusually, there's no conventional version of this lens. Sony has implemented a uniquely strong apodisation effect which delivers lovely bokeh at large apertures, but this comes at the cost of light transmission, which is just T5.6 at f/2.8. A switch around the barrel engages a close-up mode which offers one-quarter life-size magnification, and optical stabilisation is built in. As usual for a G Master lens, high-end features include a de-clickable aperture ring and weather-sealed construction.

**'It's an effect that some portrait photographers prize greatly'**



### Canon RF 85mm F1.2L USM DS

● £3,299 ● [www.canon.co.uk](http://www.canon.co.uk)

Even the conventional version of Canon's super-fast RF-mount 85mm is an expensive, statement optic that will set you back £2,800. But the DS option, for Defocus Smoothing, goes a step further. It employs the same 13-element, 9-group design and 9-bladed circular aperture, but employs a special coating on two internal elements to fade the edges of blur circles. The result is an outstanding portrait lens that delivers beautifully smooth bokeh. While many readers will find the price to be prohibitive, it's possible to hire one for a special occasion at a reasonable cost.



### Fujifilm XF 56mm F1.2 R APD

● £1,099 ● [www.fujifilm.com/uk/en](http://www.fujifilm.com/uk/en)

Fujifilm's XF 56mm F1.2 R is much-loved by X-system owners, with this £849 lens providing the same angle of view and ability to blur backgrounds as an 85mm f/1.8 on full frame. As its name suggests, the APD version adds an apodisation filter within the optics to smooth the bokeh when shooting at large apertures. As this inevitably reduces the light transmission, the aperture ring has both f-stop and t-stop markings, with the difference between the two indicating the effect of the filter at each setting. This varies from a stop wide open to half a stop at f/2, and no effect at f/5.6.

## Telephoto lenses

Telephotos let you isolate your subject against a blurred background

Sony Alpha 7 III, 135mm f/1.8, 1/160sec at f/1.8, ISO160



### Canon EF 85mm f/1.4L IS USM

● £1,490 ● [www.canon.co.uk](http://www.canon.co.uk)

Canon users who want the very best need look no further, because this image-stabilised fast prime is an absolute masterpiece. Indeed we think it's one of the finest EF-mount primes the firm has ever made, with its accurate autofocus, great handling and built-in optical image stabilisation counting as compelling reasons to choose it ahead of the pricier EF 85mm f/1.2L II USM. Meanwhile its gorgeous rendition of blurred backgrounds and very low levels of chromatic aberration mark it out from cheaper options. For DSLR users on a tighter budget, the EF 85mm f/1.8 USM is still a worthy alternative at £380.

★★★★★ Reviewed 16 December 2017



### Fujifilm XF 90mm F2 R LM WR

● £799 ● [www.fujifilm.com/uk/en](http://www.fujifilm.com/uk/en)

Fujifilm is arguably the only company that's treated the APS-C format as being entirely worthwhile in its own right, rather than just as a stepping-stone to full frame. It's made several fine portrait lenses for its X system, including the budget XF 50mm F2 R WR (£409) and the fine XF 56mm F1.2R (£849). However the one that really blew us away was the XF 90mm F2 R LM WR, which does the job of a 135mm lens on full frame. Photographers will love its ability to create distinct separation between subjects and background, while the rendition of out-of-focus areas is delightful for portraits.

★★★★★ Reviewed 5 September 2015



### Sigma 56mm F1.4 DC DN | C

● £379 ● [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)

Users of APS-C mirrorless models could be forgiven for feeling ignored by third-party makers, who are falling over themselves to make full-frame lenses instead. But at least Sigma has been paying attention, with a trio of affordable f/1.4 primes that are available in Canon EF-M, Micro Four Thirds, Sony E and L-mounts. While the 16mm and 30mm certainly have their uses for people pictures, it's the 56mm F1.4 DC DN that we like the most. Offering an 85mm equivalent view on APS-C cameras, and 112mm on MFT, it's a nicely compact optic that focuses rapidly and delivers excellent images.

★★★★★ Reviewed 9 February 2019



### Sigma 85mm F1.4 DG DN | Art

● £999 ● [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)

Sigma has built up a strong reputation for the excellence of its Art line of lenses, with perhaps the biggest criticism that could be levelled against its DSLR designs being that they became excessively large and heavy. But the firm appears to have re-aligned its priorities with its burgeoning DG DN line for E and L-mount full-frame mirrorless, producing equally superb optics while drastically reducing the size and weight. This fabulous lens is a case in point, with a combination of remarkable optical performance even at f/1.4 and excellent usability. Highlights include quick autofocus, weather-sealed construction and an aperture ring that can be de-clicked for video.

★★★★★ Reviewed 5 December 2020



### Sigma 135mm f/1.8 DG HSM | Art

● £1,099 ● [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)

While many photographers immediately think in terms of using 85mm lenses for portraits, it's important not to overlook the charms of longer focal lengths. Switch to 135mm and you can shoot from slightly further back for an even more flattering perspective, which can be particularly useful when working outdoors. Sigma's 135mm f/1.8 was originally made for Canon, Nikon and Sigma DSLRs, but is also available for the mirrorless L and Sony E mounts. This monster of a lens offers outrageous sharpness coupled with dreamy bokeh, and is almost immune to chromatic aberration. It's a fabulous optic that provides a look few other lenses can match.

★★★★★ Reviewed 13 May 2017





## Nikon Nikkor-Z 85mm f/1.8 S

● £619 ● [www.nikon.co.uk](http://www.nikon.co.uk)

Like most of Nikon's other S-series primes for its full-frame mirrorless cameras, this 85mm short telephoto employs an f/1.8 aperture to make it lighter and more affordable than an f/1.4 lens of the same focal length could be. But this doesn't mean it compromises on the build quality or optics. Detail rendition is impressive, even on the demanding high-resolution Z 7 and Z 7II, and the bokeh is very pleasing on the eye. Focusing is brisk and particularly effective for portrait work when used with Eye Detection AF. The lens is also fully sealed against dust and moisture ingress, making it a great all-round package. ★★★★★

**Reviewed 14 December 2019**



## Panasonic Leica DG Nocticon 42.5mm F1.2 ASPH OIS

● £1,149 ● [www.panasonic.com/uk](http://www.panasonic.com/uk)

A standout gem of the Micro Four Thirds system, this is one of the fastest lenses to feature optical image stabilisation. With such a large aperture this may sound redundant, but it helps with getting sharp images in low light and is great for video shooting, too. Image quality is everything we'd expect given the Leica badge, with superb sharpness across the frame even at f/1.2, and minimal chromatic aberration. If this optic is too pricey, the Olympus M.Zuiko Digital 45mm f/1.8 (£249) is a lovely little lens that provides a great combination of sharpness and background blur.

★★★★★ **Reviewed 22 February 2014**



## Pentax smc DA 55mm f/1.4 SDM

● £765 ● [www.ricoh-imaging.eu/uk\\_en](http://www.ricoh-imaging.eu/uk_en)

While neither Canon nor Nikon have ever shown much enthusiasm for making APS-C-specific primes, there's a decent range available for Pentax users. This one is designed to be used as a portrait lens on APS-C DSLRs, offering a classic 85mm equivalent view. Its large aperture, weather-sealed construction and silent focusing go some way to explaining its relatively high price. Optically it's well-suited to its job, with a flattering slight softness wide open and gorgeous bokeh. Full-frame Pentax users, meanwhile, have the unique smc FA 77mm f/1.8 Limited to play with. At £949 it's pricey, but beautifully-built, including an old-fashioned mechanical aperture ring.

★★★★★ **Reviewed 20 July 2013**



## Sony FE 85mm F1.8

● £599 ● [www.sony.co.uk](http://www.sony.co.uk)

Sony users have a lot of choice when it comes to portrait lenses, ranging from the £299 Samyang AF 75mm F1.8 FE through to the practically flawless, but pricey FE 135mm F1.8 GM. But one of our favourites lies towards the affordable end of the scale. The firm's FE 85mm F1.8 is a relatively compact lens that's arguably a much better match to Sony's small Alpha 7 series cameras than its FE 85mm F1.4 ZA stablemate, being less than half the weight. Crucially, it also delivers extremely pleasing images. It's a great choice for both full-frame and APS-C users.

★★★★★ **Reviewed 22 April 2017**



## Sony FE 135mm F1.8 GM

● £1,599 ● [www.sony.co.uk](http://www.sony.co.uk)

Over the past decade Sony has revolutionised the camera market, jumping from a bit-part player to one of the leading high-end brands in the process. But if anything, its progress as a lens maker over this time has been even more striking, with its premium G Master lenses being at least a match for the finest produced by any of its rivals. Indeed if you're after a short-telephoto prime, they simply don't come much better than this one. With its combination of reliable autofocus, supreme sharpness and gorgeous bokeh, it's likely to appeal strongly to portrait and wedding photographers.

★★★★★ **Reviewed 13 July 2019**

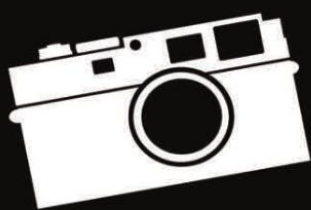


## Zeiss Batis 135mm f/2.8

● £1,549 ● [www.zeiss.co.uk](http://www.zeiss.co.uk)

At first sight, this lens may look perplexing, given that it only offers an f/2.8 aperture for almost the same price as Sony's superb FE 135mm F1.8 GM. But typically for Zeiss, it's the sheer optical quality that stands out, with sensational sharpness and no hint of colour fringing thanks to its apochromatic design. Out-of-focus backgrounds are blurred-away beautifully, too. In terms of specification it ticks all the boxes, with weather-sealed construction and optical image stabilisation, while photographers who like to pack light will appreciate its relatively low weight. Overall I can't imagine anybody being disappointed by this lens: it's absolutely sublime.

★★★★★ **Reviewed 29 April 2017**



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Thanks to its 28mm wide end, this lens is unusually small for an f/2.8 zoom  
 Sony Alpha 7R IV, 59mm,  
 1/160sec at f/9, ISO 100



# Sigma 28-70mm F2.8 DG DN | C



Who says f/2.8 zooms have to be big and heavy?  
**Angela Nicholson** takes a look at the impressively compact 28-70mm F2.8 DG DN C from Sigma

According to Sigma, the 28-70mm F2.8 DG DN Contemporary is designed to deliver similar image quality to that from the company's Art line of lenses but from a more compact form that suits mirrorless cameras. With that in mind, Sigma's engineers used the excellent 24-70mm F2.8 DG DN Art as

their starting point to create a lens that's suitable for a wide range of applications including landscape, portrait, wedding, street and architecture photography. At the time of writing, the 28-70mm F2.8 DG DN Contemporary (C) is the smallest and lightest full-frame standard zoom lens with a constant aperture of f/2.8.

## Features

Whereas the Sigma 24-70mm F2.8 DG DN | A is constructed from 19 elements in 15 groups, the 28-70mm F2.8 DG DN | C has 16 elements arranged in 12 groups. Amongst those elements, there are three aspherical elements, two SLD (special low dispersion) elements and two FLD ('F' low dispersion) elements.

The low dispersion elements are designed to minimise chromatic aberrations, with the FLD elements being made from glass that has an optical performance close to that of fluorite at a much lower cost and lighter weight.

Sigma has also applied its Super Multi-Layer Coating and Nano Porous Coating to maintain contrast and reduce flare in backlit conditions. In addition, the lens is dust- and splash-proof and its front element has a water- and oil-repellent coating to make it easier to clean and help it shed rain and fingerprints.





**A very creditable level of detail is recorded with the aperture wide open**

Sony Alpha 7R IV, 70mm,  
1/500sec at f/2.8, ISO 100

➤ Focusing is taken care of by a stepping motor and there's only one lightweight element in the focusing unit, helping to make the system fast and quiet. At its widest end, the lens has a closest focusing distance of 19cm, which translates into a working distance of 6.9cm, which seems very close for a standard zoom lens. Furthermore, at that proximity, the magnification ratio is 1:3.3, adding to the lens's versatility. At

the other end of the zoom range, the closest focusing distance is 38cm and the maximum reproduction ratio drops to a more modest 1:4.6. Sigma has used 9 blades to create the lens iris and the aperture is rounded for more-attractive bokeh.

### **Build and handling**

Thanks to a combination of its shortest focal length being 4mm longer and Sigma's clever optical construction, the 28-70mm F2.8

DG DN C weighs just 470g, which is 360g lighter than the Sony E-mount version of the 24-70mm F2.8 DG DN A. And at 101.5mm in length and 72.7mm in diameter, it's 23mm shorter and 15.1mm narrower. That may not sound much numerically, but it makes the 28-70mm much easier to slip in your bag, and it's nicely sized for use on a Sony mirrorless camera such as the A7 III or A7R IV. It should also balance well on smaller L-mount

cameras such as the Panasonic Lumix S5 and Sigma fp/fp L.

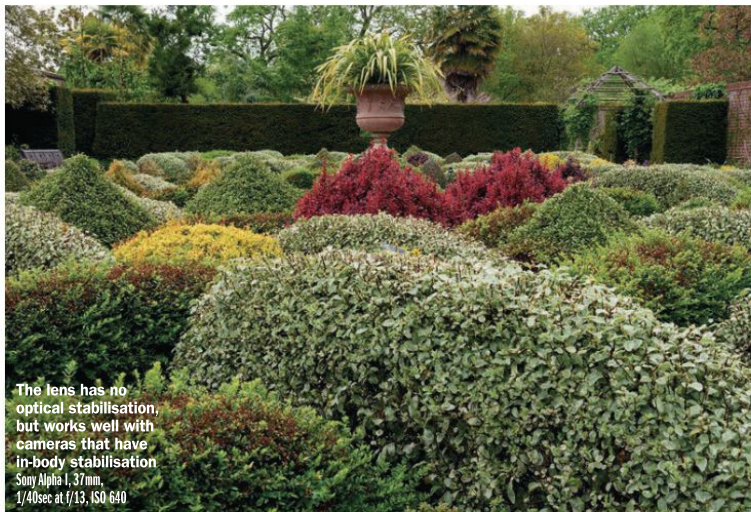
Despite the lighter weight of the 28-70mm f/2.8, it has a high-quality build and it doesn't feel plasticky or flimsy. Bucking the trend for additional buttons, switches and control rings, the lens has a simple design with a zoom ring, a manual focus ring and a switch to swap between manual and automatic focusing. The zoom ring sits closest to the lens mount and it has a high-quality feel and smooth action, requiring pressure from your left forefinger and thumb to rotate it to the desired point. There are markings denoting the 28, 35, 50 and 70mm points.

Although there isn't a zoom lock, I didn't experience any zoom creep when the carrying the 28-70mm F2.8 DG DN | C mounted on a camera hanging from a strap across my body. Even shaking the camera doesn't encourage the lens to extend from its shortest point. The focus ring isn't quite as stiff as the zoom ring, which means that it can be moved with pressure from just one finger – however, it doesn't feel slack and you can make precise adjustments.



**The dust- and splash-proof construction is reassuring in rainy conditions**

Sony Alpha 1, 42mm,  
1/50sec at f/13, ISO 800



The lens has no optical stabilisation, but works well with cameras that have in-body stabilisation  
Sony Alpha 1, 37mm, 1/40sec at f/13, ISO 640

When the AF/MF switch is set to MF and MF Assist is activated in the menu, the Sony A7R IV magnifies the area under the focus point and a distance scale appears at the bottom of the viewfinder or the screen on the back of the camera. As usual, focusing is by wire so there's no perceptible end point to the movement of the focus ring. Instead, it's just indicated by the distance scale in the viewfinder or on the screen.

### Autofocus

I tested the Sony E mount version of the 28-70mm F2.8 DG DN | C on the Sony Alpha 1 and Alpha 7R IV, both of which have superb autofocus systems. In general the lens gave a good account of itself, getting subjects sharp very quickly. The lens also proved itself compatible with Sony's Eye AF system, which can be set to work with humans or animals with the A7R IV and humans, animals or birds with the A1.

The stepping motor AF system inside the lens is also very quiet. It is not completely silent, but it's quiet enough to be acceptable for use when shooting video with a camera-mounted microphone in all but the quietest of environments.

Further good news for videographers is that focus

## 'The in-camera and post-capture correction profiles do a great job'

breathing is controlled very well and I couldn't spot any change in the framing with focus distance.

### Image quality

There are correction profiles for the 28-70mm F2.8 DG DN | C that can be applied in-camera or during raw file editing. Without the profiles, vignetting is visible throughout the focal length range when the aperture is at its widest. Closing the aperture to f/4 reduces the vignetting significantly, and by f/5.6 it's negligible. The in-camera and post-capture correction profiles also do a great job of dealing with it, although if I were to be hyper-picky, I'd say that the corner-brightening is a little stronger than it strictly needs to be at the widest apertures. That said, I think it's very unlikely that this would be spotted in real-world shooting situations.

Checking images at 100% on a computer screen reveals that the optics are generally sharp, especially at the wider end of the zoom range. Stopping down from f/2.8 to f/4 sees a very slight increase in sharpness at the 28mm point, but it's more apparent at the long end of the lens. The detail-softening impact

of diffraction also becomes more apparent at the telephoto end of the lens and while I would be happy to shoot with the lens wide-open at any focal length, shooting at between f/4 and f/16 ensures better results. As usual, there's some fall-off in sharpness towards the corners of the image, but it's slight at the 28mm end of the lens and more noticeable at the longer focal lengths. Closing down to f/4 sharpens the corners up nicely.

In the absence of the correction profiles, there's obvious barrel distortion at the 28mm end of the lens – at least if you photograph something with lots of straight lines. There's also just perceptible barrel distortion at the 35mm point, while at 50mm and 70mm you may spot some pincushion distortion. Happily, the bowing lines are straightened in-camera or post-capture by the correction profiles, so they're not really an issue. Similarly, the profiles also deal with the minimal chromatic aberration that I found along the odd high-contrast edge. Further good news is that out-of-focus areas look smooth and naturally blurred while small highlights are round.



## Verdict

THE SIZE and weight of a camera and the lens attached to it has a huge impact upon many photographers' enthusiasm for carrying their kit 'just in case' or on a day out with the family. And while some full-frame mirrorless cameras are much smaller than the average full-frame DSLR, their lenses are often big and heavy – especially zooms with a constant f/2.8 aperture. However, the Sigma 28-70mm F2.8 DG DN | C is impressively small, in fact it can easily pass for a sub-full-frame lens with a smaller variable maximum aperture. It's also dust- and splash-proof yet it provides a major weight-saving over Sigma's 24-70mm f/2.8 while delivering very good image quality.

As a wideangle fan, I missed the extra width afforded by a 24-70mm lens, but the Sigma 28-70mm F2.8 DG DN | C proved itself to be a versatile lens with excellent close focusing, especially at its widest point, while the large aperture enables subject isolation from a nicely blurred background.

At £759, the Sigma 28-70mm F2.8 DG DN | C is attractively priced in comparison with a 24-70mm f/2.8 lens. Although spending more may bring more consistent results throughout the focal length range, it doesn't feel as if Sigma has built the lens to a price and it's a shame that it's not available in a wider range of mounts.

### Data file

<b>Price</b> £759	<b>Min focus Wide:</b> 19cm Tele: 38cm
<b>Filter Diameter</b> 67mm	<b>Length</b> 101.5mm
<b>Lens Elements</b> 16	<b>Diameter</b> 72.2mm
<b>Groups</b> 12	<b>Weight</b> 470g
<b>Diaphragm blades</b> 9	<b>Lens Mount</b> L or Sony E
<b>Aperture</b> f/2.8-22	<b>Included accessories</b> Lens caps, lens hood LH706-O



Amateur Photographer  
Testbench  
Recommended  
★★★★★



# Joby Beamo Ring Light 12in

**Andy Westlake** tests an inexpensive but well-featured LED ring light

- £24.95 light only, £59.94 HandyPod kit
- [joby.com/uk-en](http://joby.com/uk-en)

MOST cameras are now equally competent at recording moving images as stills, so inevitably an ecosystem of accessories has sprung up to support this. Here we're looking at an LED ring light that's 12 inches in diameter, with a 10-step light intensity adjustment and three selectable colour temperatures: 5600K for daylight, along with 4000K and 3000K to balance with artificial light. Unlike some more-expensive alternatives, it only acts as a continuous light source, not a flash. It can be powered via any 5V USB source, either a mains supply indoors, or a power bank when you're out and about.

This light is designed for use with either smartphones or small cameras, including lightweight mirrorless models. Joby describes it as 'the go-to ring light for TikTokers, Musers, Reelers and Mobile Content Creators', which tells you a lot about the perceived market. But it could also be handy for photographing people indoors, or simply while using your camera as a webcam for Zoom calls.

The idea behind this type of light is to place your camera in the centre of the ring, which then provides soft, flattering, shadowless illumination. Joby specifies an output of 400 lumens, which translates to using ISOs of around 1600 or 3200 with an f/1.8 lens for indoor portraits. But it's not going to have much impact in bright outdoor light.

A huge range of similar ring lights is available on Amazon, so you might wonder what extra value Joby can possibly have brought. But aside from the reassurance of buying from an established brand, you get a useful set of features at an attractive price. This is a sturdy-feeling device with an array of mounting points adding accessories such as microphones.

While the light can be bought on its own, you'll need to use it with some kind of support. Joby offers it in bundles with various small tripods and stands, and I used the Handypod Mobile Lock kit. This includes a small plastic tripod, whose sculpted and textured legs allow it to double up as an unusually comfortable handle. You also get a sprung clamp that will accommodate smartphones at least 10cm wide, which can also be used to secure a powerbank.

## Verdict

As long as you have realistic expectations of what it can do, this is a well-built light that performs well. It delivers attractively diffuse illumination and provides good control over its output. And for £25, you can't really go wrong.



### Accessories

Three cold shoe mounts arranged at 90° around the rim can be used to fit a microphone or other accessories.



### Control box

This is where you turn the light on or off, and adjust its brightness and colour temperature.

### HandyPod Bundle

This includes the ring light and a cold shoe mount, along with a mini tripod/grip and an adjustable phone clamp.

### Mount points

A standard 1/4in socket allows the light to be mounted onto a tripod, while a cold shoe above it will take a smartphone holder or a ball head for a camera.

## At a glance

- LED ring light
- USB powered (5V/2A)
- Three colour temperatures
- Ten light levels

## OTHER BUNDLES

Joby is offering the Beamo Ring Light in several bundles from its web shop, which add various combinations of tripod and phone holder, with the most comprehensive kit even including a microphone for £139.85. They're sensible enough combinations, but don't offer any price saving over buying the various products separately.



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**Tony Kemplen on the ...**

# Agat 18k

A small black-and-yellow half-frame camera proves ideal for a holiday in Venice

**T**his 35mm half-frame camera hails from the Belomo factory in Minsk. It was first made in 1988 during the dying days of the Soviet Union, with production continuing through until 1997. The Soviets were well known for plagiarising Western designs in everything from cameras to supersonic aircraft, but the Agat 18k appears to be a fresh design rather than a bootleg.

The simple, almost brittle, feel to the camera belies its quite respectable specifications. The 28mm f/2.8 Industar lens has apertures running from f/2.8 to f/16, while the shutter speeds cover 1/60th to 1/250th sec. But there's no way to specify the exact settings, as the shutter and aperture are coupled together and set using weather symbols. The film speed can be set from ISO 25 to 1600, and this in turn impacts on the speed and aperture. Focusing goes down to 0.9m, with parallax correction lines in the viewfinder for the closer ranges.

With a sleek black body and yellow details, the colour scheme is reminiscent of a blackbird. An egg-shaped lens cover protects the shutter from accidentally firing while in your pocket, although in my experience it's tricky enough to get the release to work anyway. It's hard to imagine it going off

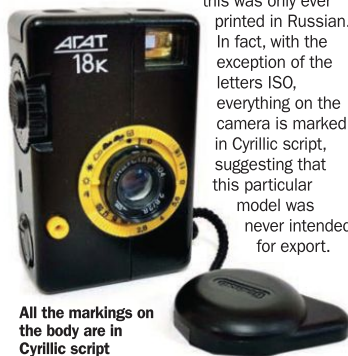


Its super-small size makes the Agat 18K ideal for travel

unintentionally, but that could be a quirk of my particular example. This is not a precision device, and I expect build quality varies from batch to batch.

The camera separates into two halves for loading film, which is a fiddly and unintuitive process. At times like this referring to the manual could save you from tearing your hair out, but it seems

this was only ever printed in Russian. In fact, with the exception of the letters ISO, everything on the camera is marked in Cyrillic script, suggesting that this particular model was never intended for export.



All the markings on the body are in Cyrillic script

The film runs vertically from bottom to top, so unusually for half-frame the default framing is landscape rather than portrait.

The take up spool can be replaced with a standard 35mm cassette, allowing you to remove a partly used film without having to rewind. This feature was quite common in early 35mm cameras, but I've not previously seen it on such a recent model. It does have its advantages, as a 36-exposure film translates to 72 exposures on a half-frame camera, and the option to take out and develop your photos before you've finished the whole roll can be useful.

Half-frame cameras tend to be smaller than full frame, but not always as compact as you might expect. The Agat 18k really does fit the bill when it comes to size, and it's certainly the smallest half-frame camera that I've seen, making it ideal for travel. I took it with me on a trip to Venice, where no clichéd view was left untaken!

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). See more photos from the Agat 18k at [www.flickr.com/photos/tony\\_kemplen/albums/72157624179116607](http://www.flickr.com/photos/tony_kemplen/albums/72157624179116607).

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# Buying Guide

**306**  
lenses  
listed &  
rated

Our comprehensive listing of key specifications for mirrorless lenses

## Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



### Lens mounts

On the whole, each manufacturer uses its own proprietary lens mount. Notable exceptions are Micro Four Thirds, shared by Olympus and Panasonic, and the full-frame L-mount that's used by Leica, Panasonic and Sigma.

### Built-in focus motor

Lenses for mirrorless cameras invariably use built-in motors for autofocus, which are also used for electronic manual focusing. Silent, video-friendly stepper motors are most commonly employed. Manual-focus optics with traditional aperture rings are also widely available.

### Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

### Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

## OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

**AF** Nikon AF lenses driven from camera  
**AF-S** Nikon lenses with Silent Wave Motor  
**AF-P** Nikon lenses with stepper motors  
**AL** Pentax lenses with aspheric elements  
**APD** Fujifilm lenses with aspherical elements  
**APD** Sigma Apochromatic lenses  
**ASPH** Aspherical elements  
**AW** Pentax all-weather lenses  
**CS** Samsung lenses for APS-C cropped sensors  
**D** Nikon lenses that communicate distance info  
**DA** Pentax lenses optimised for APS-C sized sensors  
**DC** Nikon defocus-control portrait lenses

**DC** Sigma's lenses for APS-C digital  
**DG** Sigma's designation for full-frame lenses  
**Di** Tamron lenses for full-frame sensors  
**Di-II** Tamron lenses designed for APS-C DSLRs  
**Di-III** Tamron lenses for mirrorless cameras  
**DN** Sigma's lenses for mirrorless cameras  
**DO** Canon diffractive optical element lenses  
**DS** Sony lenses for APS-C sized sensors  
**DX** Nikon's lenses for DX-format digital  
**DS** Canon's Delicous Smoothing technology  
**E** Nikon lenses with electronic apertures  
**E** Sony lenses for APS-C mirrorless

**ED** Extra-low Dispersion elements  
**EF** Canon's lenses for full-frame DSLRs  
**EF-S** Canon's lenses for APS-C DSLRs  
**EF-M** Canon's lenses for APS-C mirrorless  
**EX** Sigma's 'Excellent' range  
**FA** Pentax full-frame lenses  
**FE** Sony lenses for full-frame mirrorless  
**G** Nikon lenses without an aperture ring  
**HSM** Sigma's Hypesonic Motor  
**IS** Canon's Image-Stabilised lenses  
**L** Canon's 'Luxury' range of high-end lenses  
**LD** Low-Dispersion glass

**LM** Fujifilm Linear Motor  
**MP-E** Canon's high-magnification macro lens  
**OIS** Optical Image Stabilisation  
**OS** Sigma's Optically Stabilised lenses  
**PC-E** Nikon tilt-and-shift lenses  
**PF** Nikon Phase Fresnel optics  
**PZD** Tamron Piezo Drive focus motor  
**RF** Canon full-frame mirrorless lenses  
**S** Nikon's premium lenses for mirrorless  
**SAM** Sony Smooth Autofocus Motor  
**SDM** Pentax's Sonic Direct Drive Motor  
**SMC** Pentax Super Multi Coating

**SP** Tamron's Super Performance range  
**SSM** Sony Supersonic Motor lenses  
**STF** Sony and Laowa Smooth Trans Focus  
**STM** Canon lenses with stepper motor  
**TS-E** Canon Tilt-and-shift lenses  
**UMC** Ultra Multi Coated  
**USM** Canon lenses with an Ultrasonic Motor  
**USD** Tamron Ultrasonic Drive motor  
**VC** Tamron's Vibration Compensation  
**VR** Nikon's Vibration Reduction feature  
**WR** Weather Resistant  
**Z** Nikon's lenses for mirrorless cameras

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LENS	RRP	SCORE	SUMMARY	MOUNT	DIMENSIONS
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87

OLYMPUS MIRRORLESS										
7-14mm f/2.8 ED Pro	E999	4.5 *	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof	-	-	20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	E799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof	-	-	12	n/a	62	80	315
8-25mm f/4 ED Pro	E899		Weather-sealed wideangle zoom with premium optics and unusually deep colour palette that accepts 72mm filters	-	-	23	77	88.5	141	
12-40mm f/4-5.6 ED	E630		This super-wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms	-	-	32	52	56.5	49.5	155
9mm f/8 Fish-eye Body Cap Lens	E899		Slimline lens in a body cap with 140° angle of view	-	-	20	n/a	5.6	12.8	30
12mm f/2.0 ED	E739	5 *	A wideangle fixed lens for the Micro Four Thirds system	-	-	20	46	56	43	130
12-40mm f/2.8 ED Pro	E899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8	-	-	20	62	69.9	84	382
12-45mm f/4 Pro	E599	5 *	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths	-	-	23	58	63.4	70	254
12-100mm f/4 IS ED Pro	E1099	5 *	Superb high-end weather-sealed superzoom lens featuring pupil-in-lens IS with Sync IS	-	-	15	72.5	116.5	161	
12-200mm f/3.5-6.3 ED	E800	4 *	24-400mm equivalent superzoom includes weather-sealed construction and decent optics	-	-	22	72	77.5	99.7	455
14-42mm f/3.5-5.6 II R	E269		A redesigned variation of the standard kit lens	-	-	25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	E329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control	-	-	37	60.8	82.5	93	
15-45mm f/1.4-5.6 II R	E550		High-powered zoom for all your needs - from wideangle to telephoto - plus weather-resistance	-	-	58	63.5	83	285	
17-50mm f/1.2 ED Pro	E1200		High-end, large-aperture weather-sealed prime designed for documentary or landscape work	-	-	20	62	87.2	87	390
17mm f/1.8 M.S.C	E450	5 *	Wide-aperture, wideangle prime boasting excellent sharpness and low colour fringing	-	-	25	46	57	35	120
15mm f/1.2 ED Pro	E1099	5 *	Large maximum-aperture prime combines impressive sharpness with lively bokeh and fast, reliable AF	-	-	30	62	70	87	410
25mm f/1.8	E370		Compact prime lens with ultra-bright f/1.8 aperture	-	-	25	46	57.8	42	137
30mm f/3.5 M.S. Macro	E249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g	-	-	9.5	46	57	60	128
40-150mm f/2.8 ED Pro	E1299	4 *	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class	-	-	70	72	94	160	760
40-150mm f/4-5.6 R	E309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length	-	-	90	58	63.5	83	190
45mm f/1.8 ED Pro	E1200		Large-aperture lens designed for portrait photography with premium optics	-	-	50	62	70	84.5	410
45mm f/1.2 ED	E279	5 *	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing	-	-	50	37	56	46	116
60mm f/2.8 Macro	E450		High-precision macro lens that's dustproof and splashproof	-	-	19	56	58	19	56
75-300mm f/4-6.7 ED II	E799		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting	-	-	90	58	69	117	423
75mm f/1.8 ED	E599	5 *	Ultra-fast prime lens ideal for portraits and action shots	-	-	84	58	64	69	305
100-400mm f/5-6.3 ED IS	E1200	4 *	Large, weather-sealed optically stabilised ultra-telephoto zoom, compatible with teleconverters	-	-	130	72	86.5	205.7	1210
300mm f/4 IS Pro	E1100		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	-	-	140	77	92.5	227	1270

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# Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT	FLUORITE	MINI-FOCUS (mm)	FLUORITE (mm)	MINI-FOCUS (mm)	FLUORITE (mm)	LENS (mm)	WEIGHT (g)
<b>PANASONIC MIRRORLESS</b>											
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive							25	n/a 70 83.1 300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera							10	22 60.7 51.7 165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics							23	67 73.4 88 315
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range							28	77 87.6 128 690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring							20	62 70 70 335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses							20	37 55.5 24 70
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control							25	58 67.6 73.8 305
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design							20	58 66 71 310
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction							20	62 68 76 220
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers							18	46 55.5 20.5 55
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration							20	37 61 26.8 95
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation							30	52 60 60 195
G 14-100mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens							38	58 67 75 265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion							20	46 36 57.5 115
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options							20	46 25.5 63 100
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality							25	46 60.8 52 125
DG 25mm f/1.4 Leica Summilux Asph	£550	5★	A fast-aperture fixed focal length standard lens from Leica							30	46 63 54.5 200
DG 25mm f/1.4 Leica Summilux II Asph	£580		Updated version of this lovely fast standard prime adds dust- and splash-resistant construction							30	46 63 54.5 205
DG 25-50mm f/1.7 Leica ASPH	£1600		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7							28	77 87.6 127.6 654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images							10	46 58.8 63.5 180
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera							90	46 55.5 50 135
G X 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control							85	67 74.4 100 360
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Noctron lens with 2 aspherical lenses and ultra-wide aperture							50	67 71 26.8 95
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect							37	31 55 50 130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation							15	46 63 62.5 225
G 45-150mm f/4-5.6 MEGA OIS II	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups							90	52 62 73 200
G X 45-15mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens							90	46 61.6 90 210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS							100	52 70 100 380
G 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series							75	67 76 132 655
DG 100-300mm f/4-5.6 ASPH OIS II	£570	4★	Long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS							150	67 73.6 126 520
DG 100-400mm f/4-6.3 OIS Leica	£1349		High-quality super-telephoto zoom with weather-sealed construction and Dual IS support							103	73 87 171.5 985
DG 100-600mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box							115	77 87.5 174 1245
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction							25	77 85 99.6 500
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive wideangle zoom with a wider than usual view							15	67 77.4 87.2 350
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust and splash resistance, along with a focus-clutch mechanism							37	82 90.9 140 630
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification							30	77 84 118 985
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring							44	77 90 130 955
S 50mm f/1.8	£429		Relatively lightweight and affordable standard prime that claims above-average optical performance							45	67 73.6 82 300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes							80	67 73.6 82 355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing							95	82 94.4 208.6 1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless							92	77 84.4 179 985
S 70-300mm f/4-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction							54	77 84 148 790
<b>SAMYANG MIRRORLESS</b>											
7.5mm f/3.5 UMC Fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting							9	n/a 48.3 60 197
8mm f/2.8 UMC Fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction							30	n/a 60 64.4 290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras							20	67 72.5 59 245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size							38	62 67.5 74.2 420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field							50	62 67.5 74.5 380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras							65	62 67.5 81 423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras							90	58 73.7 64.5 320
12mm f/2 E AF	£360		Samyang's first autofocus lens for APS-C cameras is optimised for astrophotography							19	62 70 59.2 213
14mm f/2.8 AF	£429		Autofocus wideangle prime, now available in Canon RF as well as Sony FE mount							20	n/a 85.5 97.5 505
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras							25	58 63.5 60.5 145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography							19	58 65 71.5 230
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras							24	49 61.8 33 93
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Superonic Motor for AF							30	67 73.9 115 645
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring							29	58 65 63.5 210
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras							35	49 61.8 33 86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless							45	49 61.8 56.1 162
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony mirrorless							45	67 73.5 97.7 585
75mm f/1.8 FE AF	£380		Small, lightweight short telephoto that allows the manual focus ring to be assigned to other functions							69	58 65 69 230
85mm f/1.4 AF	£599		Large-aperture autofocus, short-telephoto portrait prime for Canon and Sony full-frame mirrorless							90	77 88 99.5 568

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SONY MIRRORLESS												
E 10-18mm f/4 OSS	E720	4*	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	-	-	-	-	25	62	70	63.5	225
E 16mm f/2.8	E570	4*	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus	-	-	-	-	24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS	E839	-	Tiny pancake lens with power zoom, ED glass and Optical SteadyShot image stabilisation	-	-	-	-	25	40.5	64.7	29.9	116
E 16-75mm f/2.8	E1200	-	Premium high-resolution, weather-resistant standard zoom lens for APS-C mirrorless cameras	-	-	-	-	33	67	73	100	484
E 18-70mm f/4 ZA OSS Vario-Tessar T*	E289	-	A lightweight, versatile mid-range zoom with a constant f/4 aperture	-	-	-	-	35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	E270	-	Optical SteadyShot, said to be silent during movie capture, and a circular aperture	-	-	-	-	25	49	62	60	194
E 18-105mm f/4 G PZ OSS	E499	-	Sony G lens for E-mount cameras with a constant f/4 aperture	-	-	-	-	45	72	78	110	427
E 18-110mm f/4 G PZ OSS	E3300	-	Constant f/4 maximum aperture powerzoom for video production, for Sony 35mm / APS-C cameras	-	-	-	-	40	95	110	167.5	111
E 18-135mm f/3.5-5.6 OSS	E570	-	Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	-	-	-	-	45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	E489	-	Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	-	-	-	-	50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	E999	-	Boosts powered zoom and image stabilisation with Active Mode, making it ideal for movies	-	-	-	-	30	67	93.2	99	649
E 20mm f/2.8	E309	-	Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras	-	-	-	-	20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	E839	-	Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies	-	-	-	-	16	49	63.8	65.6	225
E 30mm f/3.5 Macro	E219	-	A macro lens for Sony's APS-C compact system cameras	-	-	-	-	9	49	62	55.5	138
E 35mm f/1.8 OSS	E399	-	Lightweight, versatile prime with Optical SteadyShot image stabilisation	-	-	-	-	30	49	62.2	45	155
E 50mm f/1.8 OSS	E219	-	A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	-	-	-	-	39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	E289	-	Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	-	-	-	-	100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	E830	-	High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	-	-	-	-	110	67	77	142	625
FE 12-24mm f/2.8 GM	E2900	-	The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality	-	-	-	-	28	n/a	97.6	137	847
FE 12-24mm f/4 G	E1700	4.5*	Compact, weather-resistant super-wideangle zoom with high-quality optics	-	-	-	-	28	n/a	87	117.4	585
FE 14mm f/1.8 GM	E1400	-	Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters	-	-	-	-	25	n/a	83	99.8	460
FE 16-35mm f/2.8 GM	E2300	-	Premium G Master-series fast wideangle zoom with weather-resistant construction	-	-	-	-	28	82	88.5	121.6	680
FE 16-50mm f/2.8 ZA OSS Vario-Tessar T*	E1299	5*	Zeiss full-frame wideangle zoom lens	-	-	-	-	28	72	88	105	518
FE 20mm f/1.8 GM	E1400	-	Compact super-wideangle prime featuring aperture ring and weather-resistant construction	-	-	-	-	18	67	84.7	73.5	373
FE 24mm f/1.4 GM	E1450	5*	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction	-	-	-	-	24	67	75.4	92.4	445
FE 24mm f/2.8 G	E630	-	Small, lightweight wideangle prime with premium aluminium construction	-	-	-	-	24	49	68	45	162
FE 24-70mm f/2.8 GM	E1799	5*	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results	-	-	-	-	38	82	87.6	136	886
FE 24-70mm f/2.8 ZA OSS Vario-Tessar T*	E1049	5*	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	-	-	-	-	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	E1199	5*	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	-	-	-	-	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	E929	3*	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	-	-	-	-	50	72	80.5	118.5	780
FE 28mm f/2	E419	4*	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness	-	-	-	-	29	49	64	60	



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# Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS			
				NEXE	SUBMINI	CONTOUR	CONTOUR	CONTOUR	CONTOUR	CONTOUR	CONTOUR	CONTOUR	CONTOUR	CONTOUR	CONTOUR	CONTOUR	CONTOUR
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens	-	-	-	-	-	-	-	-	-	-	80	77	89.5	107.5
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	-	-	-	-	-	-	-	-	-	-	28	62	79	130.5
FE 100mm f/2.8 STF GM OSS	£1700	5★	Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	-	-	-	-	-	-	-	-	-	-	57	72	85.2	118.1
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	-	-	-	-	-	-	-	-	-	-	98	77	93.9	205
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame cameras exceptional sharpness and attractive bokeh	-	-	-	-	-	-	-	-	-	-	70	82	89.5	127
FE 200-600mm f/5.6-6.3 G OSS	£1799	5★	Weather-resistant super-telephoto, with easy-to-use internal zoom design	-	-	-	-	-	-	-	-	-	-	240	95	111.5	318
TAMRON MIRRORLESS																	
14-150mm f/3.5-5.8 Di III	£370	4★	Micro Four Thirds superzoom is a competent performer, and extremely compact	-	-	-	-	-	-	-	-	-	-	50	52	63.5	80.4
11-20mm f/2.8 Di III-A RXD	£819	5★	Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction	-	-	-	-	-	-	-	-	-	-	15	67	73	86.2
17-70mm f/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, 1/2.8 maximum aperture and optical stabilisation	-	-	-	-	-	-	-	-	-	-	19	67	74.6	119.3
18-200mm f/3.5-6.3 Di III VC	£390	5★	Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	-	-	-	-	-	-	-	-	-	-	50	62	68	96.7
20mm f/2.8 Di III OSD M1:2	£399	5★	Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build	-	-	-	-	-	-	-	-	-	-	11	67	73	64
24mm f/2.8 Di III OSD M1:2	£399	5★	Compact wideangle prime designed for high-resolution full-frame mirrorless cameras	-	-	-	-	-	-	-	-	-	-	12	67	73	64
35mm f/2.8 Di III OSD M1:2	£399	5★	Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes	-	-	-	-	-	-	-	-	-	-	15	67	73	64
17-28mm f/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus	-	-	-	-	-	-	-	-	-	-	19	67	73	99
28-75mm f/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics	-	-	-	-	-	-	-	-	-	-	19	67	73	117.8
28-200mm f/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation	-	-	-	-	-	-	-	-	-	-	19	67	74	117
70-180mm f/2.8 Di III VXD	£1350	4.5★	Remarkably compact large-aperture telephoto prime includes newly-developed VXD autofocus drive	-	-	-	-	-	-	-	-	-	-	85	67	81	149
70-300mm f/4.5-6.3 Di III VXD	£650	5★	Lightweight, affordable, weather-sealed telephoto zoom, but lacks optical stabilisation	-	-	-	-	-	-	-	-	-	-	80	67	77	148
150-500mm f/5-6.7 Di III VC VXD	£1379	5★	Long-range telephoto zoom that's similar in packed length to 100-400mm optics	-	-	-	-	-	-	-	-	-	-	60	82	93	209.6
TOKINA MIRRORLESS																	
atx-n 23mm f/1.4 X	£449	5★	Fast prime for Fujifilm X cameras, with clickless aperture ring for smooth control during movie shooting	-	-	-	-	-	-	-	-	-	-	30	52	65	72
atx-n 33mm f/1.4 X	£399	4.5★	Affordable large-aperture standard prime for Fujifilm X-mount cameras that gives a 50mm equivalent view	-	-	-	-	-	-	-	-	-	-	40	52	65	72
Firin 20mm f/2 FE MF	£699	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring	-	-	-	-	-	-	-	-	-	-	28	62	69	81.5
Firin 20mm f/2 FE AF	£799	5★	Autofocus version of the excellent Firin 20mm f/2 FE MF, featuring ultrasonic focus motor	-	-	-	-	-	-	-	-	-	-	28	62	73.4	81.5
atx-n 85mm f/1.8 FE	£489	5★	First in a new range of atx-n lenses for mirrorless cameras is a portrait prime for Sony full-frame	-	-	-	-	-	-	-	-	-	-	80	72	93.2	80
Firin 100mm f/2.8 FE Macro	£579	5★	Relatively affordable autofocus 1:1 macro lens for Sony full-frame mirrorless cameras	-	-	-	-	-	-	-	-	-	-	30	55	74	123
VOIGTLANDER MIRRORLESS																	
10.5mm f/0.95 Nokton	£999	5★	Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting	-	-	-	-	-	-	-	-	-	-	17	72	77	82.4
17.5mm f/0.95 Nokton	£799	5★	35mm equivalent wideangle manual-focus prime with exceptionally large aperture	-	-	-	-	-	-	-	-	-	-	15	58	63.4	80
25mm f/0.95 Nokton II	£719	5★	All-metal construction with traditional manual focus and aperture rings	-	-	-	-	-	-	-	-	-	-	17	52	60.6	70
35mm f/0.95 Super Nokton	£1599	5★	Currently the world's fastest photographic lens in production	-	-	-	-	-	-	-	-	-	-	37	62	72.3	88.9
42.5mm f/0.95 Nokton	£749	5★	Large aperture short-telephoto portrait lens for Micro Four Thirds cameras	-	-	-	-	-	-	-	-	-	-	23	58	64.3	74.6
60mm f/0.95 Nokton	£1049	5★	Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view	-	-	-	-	-	-	-	-	-	-	34	77	82.5	87.7
10mm f/5.6 Hyper Wide Heliar	£749	5★	Covers a phenomenal 130° angle of view, with optics designed to minimise distortion	-	-	-	-	-	-	-	-	-	-	50	n/a	67.8	58.7
15mm f/4.5 Super Wide Heliar III	£649	5★	Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters	-	-	-	-	-	-	-	-	-	-	30	58	66.4	62.3
21mm f/1.4 Nokton	£1149	5★	Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras	-	-	-	-	-	-	-	-	-	-	25	62	70.5	79.5
21mm f/3.5 Color-Skopar Asph	£549	5★	Compact wideangle prime with manual focus and aperture operation	-	-	-	-	-	-	-	-	-	-	20	52	62.8	39.9
35mm f/1.2 Nokton SE	£849	5★	Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video	-	-	-	-	-	-	-	-	-	-	30	58	66.5	59.9
35mm f/1.4 Nokton Asph	£639	5★	'Classic' lens based on symmetrical optical design that only uses spherical lens elements	-	-	-	-	-	-	-	-	-	-	30	58	67	39.6
35mm f/2 Apo-Lanthar	£899	5★	Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses	-	-	-	-	-	-	-	-	-	-	35	49	62.5	67.3
40mm f/1.2 Nokton	£810	5★	World's first full-frame lens with a super-fast 1/2.1 aperture, promising pleasing bokeh	-	-	-	-	-	-	-	-	-	-	35	58	70.1	59.3
40mm f/1.2 Nokton SE	£749	5★	'Still Edition' version of this fast prime is smaller, lighter and more affordable	-	-	-	-	-	-	-	-	-	-	35	58	66.5	51.9
50mm f/1.2 Nokton	£899	5★	Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur	-	-	-	-	-	-	-	-	-	-	45	58	70.1	58.8
50mm f/1.2 Nokton SE	£849	5★	SE version does without switchable clickless/aperture mechanism	-	-	-	-	-	-	-	-	-	-	45	58	66.5	58.5
50mm f/2 Apo-Lanthar	£869	5★	Fully manual lens with apochromatic optics designed to completely eliminate colour fringing	-	-	-	-	-	-	-	-	-	-	45	49	62.6	61.3
65mm f/2 Macro Apo-Lanthar	£749	5★	High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction	-	-	-	-	-	-	-	-	-	-	31	67	78	91.3
110mm f/2.5 Macro Apo-Lanthar	£899	5★	Manual-focus macro lens with 1:1 magnification and premium apochromatic optics	-	-	-	-	-	-	-	-	-	-	35	58	78.4	99.7
ZEISS MIRRORLESS																	
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance	-	-	-	-	-	-	-	-	-	-	18	67	82	68
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras	-	-	-	-	-	-	-	-	-	-	23	52	72	76
Touit 50mm f/2.8 Planar T*	£589	5★	Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens	-	-	-	-	-	-	-	-	-	-	15	52	75	81
Batis 18mm f/2.8	£990	5★	The Batis range is for mirrorless full-frame system cameras from Sony	-	-	-	-	-	-	-	-	-	-	25	77	78	95
Lozia 21mm f/2	£1230	5★	Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras	-	-	-	-	-	-	-	-	-	-	25	52	62	72
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality	-	-	-	-	-	-	-	-	-	-	20	67	81	92
Lozia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual-focus prime, with absolutely stunning optics	-	-	-	-	-	-	-	-	-	-	25	52	62	69.5
Lozia 35mm f/2	£1015	5★	Small wideangle manual-focus prime intended for Sony Alpha 7 users	-	-	-	-	-	-	-	-	-	-	30	52	62	59
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability	-	-	-	-	-	-	-	-	-	-	24	67	91	93
Lozia 50mm f/2	£740	5★	Manual-focus standard prime with premium optics and E-mount for Sony Alpha 7 users	-	-	-	-	-	-	-	-	-	-	45	52	62	59
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	-	-	-	-	-	-	-	-	-	-	80	67	78	105
Lozia 85mm f/2.4	£1199	5★	A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series	-	-	-	-	-	-	-	-	-	-	80	52	62.5	108
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	-	-	-	-	-	-	-	-	-	-	87	67	84	120

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# Final Analysis

**Paul Hill considers...**

**'The Fall of Icarus', Derbyshire 2010 by Andy Greaves**

Andy Greaves was bought an Olympus OM10 for his 18th birthday in 1980. His first success was a Portuguese fisherman wearing a Union Jack T-shirt taken whilst on holiday in the Algarve. Photography had become for him 'an itch that continually needed scratching'.

When younger he was allowed to stay up to watch classic TV comedies like *Dad's Army*, *Steptoe and Son*, and *Til Death Us Do Part*, so humour has always been important to Andy. His preferred genre, therefore, became street photography where he captured the odd, surreal and downright weird scenarios taking place in his native Chesterfield.

Although not naturally clubbable, he joined the local photographic society and acquired a reputation for his individualistic work. This gave him a place to show his pictures, and a release from the routine of his day job as an IT manager at the Post Office, but it was not enough. So, in 2008, aged 45, and with the mortgage paid off, he quit his job to pursue a career in photography.

## Courageous

He enrolled on an MA, which enabled him to complete a project on Englishness that was widely praised, but as he would admit, it drew on his documentary strengths.

'I was interested in my Derbyshire identity and how it differs from other English counties, particularly Yorkshire our larger, less modest



neighbour,' he told me.

But he wanted to try something out of his comfort zone and embarked on a series of courageous naked self-portraits, *The Descent of Man*.

'I had been reading about the increase in male suicides. I was thinking that the changing domestic and work roles of men was impacting on the male psyche,' he explained. 'I have suffered myself from anxiety and depression, so this societal change had been on my mind. Giving up a "good" job and becoming a photographer was a big step for me.'

As the uncertainty of his career situation became more evident, Andy's confidence

**'He was reflecting on the changing role of men where the stereotypical macho image was being challenged'**

waned and his health was suffering. He was put on anti-depressants that have helped him immensely.

With this series of self-portraits, he was reflecting on the changing role of men where the stereotypical macho image was being challenged. By setting the work in uncompromising locations in the open landscapes of the Peak District of Derbyshire, he emphasises male vulnerability as well as questioning

masculinity in the first part of the 21st century.

It is often said that all good comedians are in reality rather sad people. Despite the great humour and irony that is inherent in his street work, Andy feels he always been a melancholic, which makes this image a personal metaphor as well as a comment on a bigger and important psychological issue.



Instagram: andygreaves\_uk

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. [hillonphotography.co.uk](http://hillonphotography.co.uk).



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# SONY



## **α7R<sup>IV</sup>**

**FE 14mm F1.8 GM**

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